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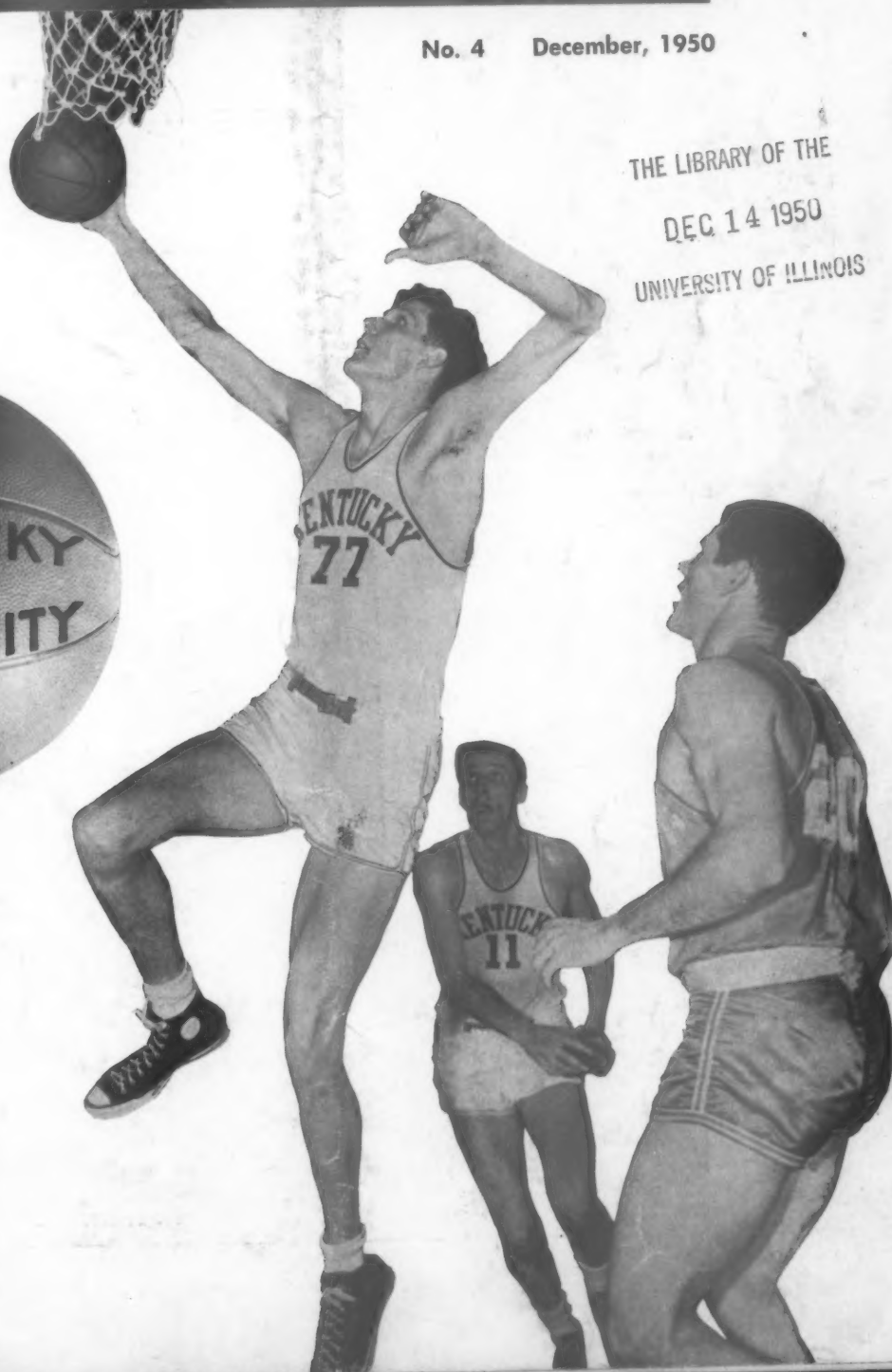
P.E.I.W

# ATHLETIC JOURNAL

Vol. XXXI

No. 4 December, 1950

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Nation-Wide Amateur Athletics

Volume XXXI

Number 4

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### FRONT COVER ILLUSTRATION

Bill Spivey, Kentucky center, scoring in game last year against Tennessee. For the story of Kentucky Continuity see pages 8 to 15.

For next month—The Fifth Annual Track Survey with high school and prep school honor rolls. Jess Hill describes Dick Attlesley's record-breaking hurdle form. A sequence action spread on tumbling and more basketball articles headline the first issue of 1951.





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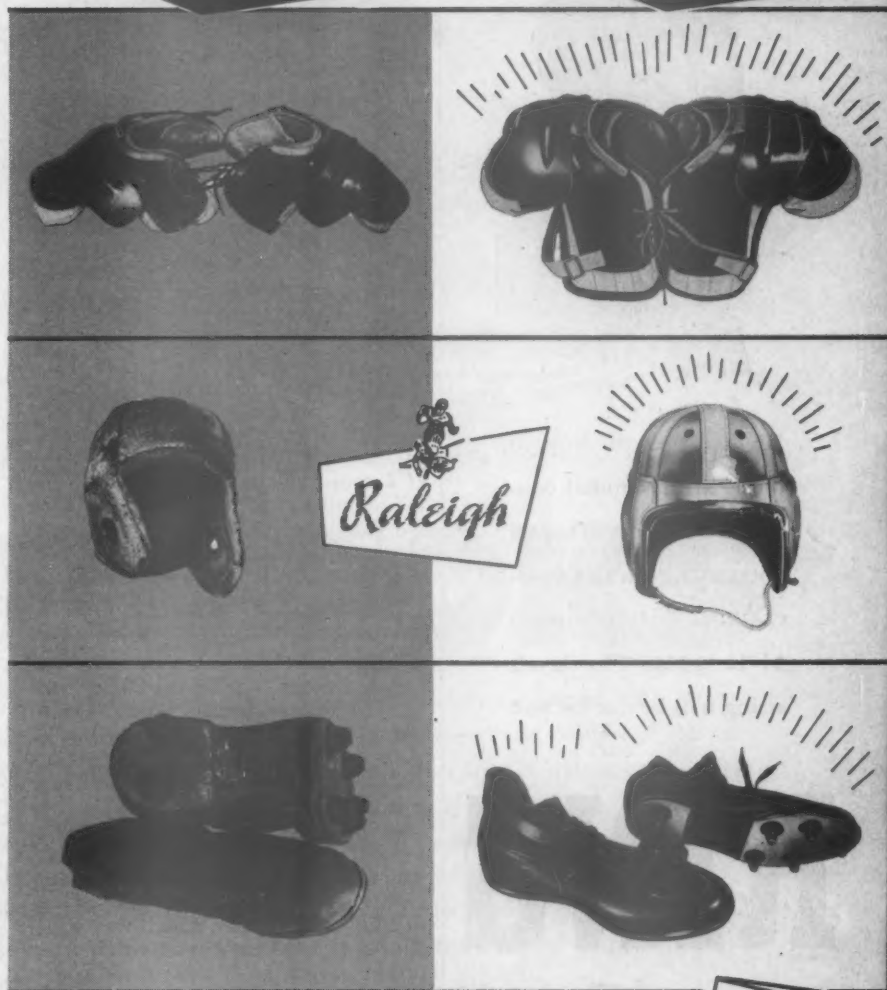
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*from here  
and there*



**W**HEN Hank Iba, Oklahoma Aggies athletic director, recently wrote John Jacobs, Oklahoma's veteran track coach, that the Oklahoma-Oklahoma A. & M. two-mile meet would be run from 1:00 to 1:10 P.M., Jacobs wired back, "I've just got one man who can break ten minutes. Shall I just bring him?" ... Middlebury College has announced the appointment of Lockwood Merriman as tennis coach, succeeding Bobo Sheehan who will take over the duties of freshman baseball coach. ... During the Notre Dame-Navy game, with the Irish on

## MY CHOICE: A COACH

*I'd be a happy mortal,  
Living my plan,  
Just watching it unfold,  
Making a man.  
I'd gladly share my time,  
Humbly and true,  
Just teaching, observing,  
Following through.  
If I could choose my task,  
I'd be most glad;  
To give, to serve, to be  
A play-time Dad.*

BLAINE RIDEOUT  
Trainer, Univ. of Nebraska

defense, Bob Williams took over the bench 'phone, as is customary, to talk to assistant coach Bernie Crimmins in the press box. Bob Williams took the occasion to complain about the weather. Bernie Crimmins replied, "You should be so lucky — it's snowing in South Bend." ... The present international situation has prompted the call to active military service of a number of coaches. One of the first to be called was Phil Ahwesh, Duquesne's head coach. His orders gave him so little time to arrange for his assistant coach, "Doc" Skender, to take over that Ahwesh had to direct practice for a few days by telephone from his army camp.

**M**ANY a coach handles numerous sports but for a well-rounded career we nominate Eddie Barbour,

assistant coach and scout at Detroit University. During his 23 years with the Titan Athletic Department he has served as varsity tennis coach, freshman football and basketball coach, gun club coach, director of the Army Specialized Training Program during World War II. Just to get a little experience on the administrative side, Barbour is the business manager of athletics. ... Jack Riley, Dartmouth hockey star, has been appointed head hockey coach at West Point. ... Bob Richards, currently one of the country's top pole vaulters, has accepted an assistant professorship at LaVerne College in California. ... Bill Waller, this year's new head coach at Southern Illinois University, has had a highly successful coaching career. Following graduation from Illinois in 1935 he played pro ball with the Detroit Lions for three years then returned to his alma mater as an assistant for a year. Following this, he returned to his home town, Benton, and in three years had a conference championship and a tie for the conference championship. Following a year's service in Cairo, Egypt with the Red Cross he became head coach at Cody, Wyoming, where in five years his teams won two conference crowns and were runners-up twice. Last year Waller was head coach at Yakima Junior College in Washington.

\* \* \*

The recent announcement that Blair Cherry was retiring from coaching at the conclusion of this season ends a coaching rivalry that goes back 18 years. In 1932 his Amarillo High School team was defeated by Rusty Russell's Masonic Home team in the Texas semi-finals 7 to 6. In 1934 Amarillo defeated Masonic Home 3 to 0 in the semi-finals. Interestingly enough the referee of that game was Dutch Meyer who had just finished his first year at TCU. Following his 1932 season Cherry wrote an article for us which appeared in the December 1932 issue facing an article by Henry Frnka who was then coaching at Greenville, Texas.



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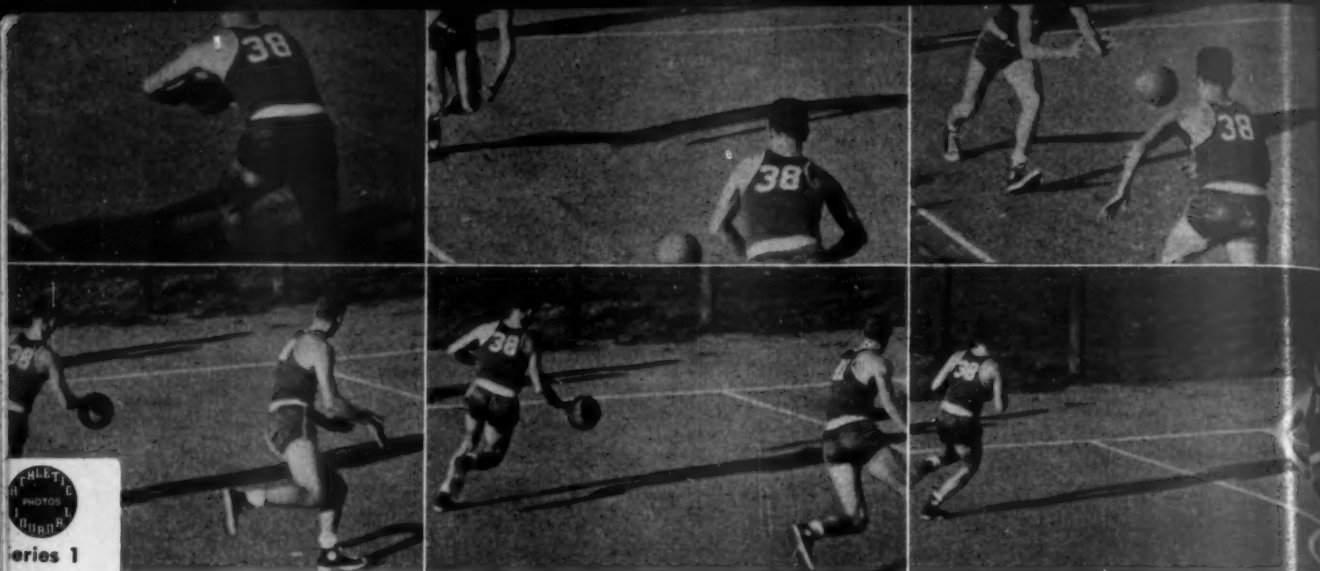


PHOTO  
BURN  
series 1

**M**ANY schools use ball-handling drills that do not pertain to their regular offense. As soon as all of the material we do not care to use on our freshman team has been eliminated, we immediately go into a series of ball-handling drills which are a regular part of our offensive maneuvers. We run these thousands of times and by so doing establish uniformity in our boys.

In series 1, picture 1 shows the guard starting the first fundamental drill we give the freshman team. We place all of the guards in the same position on these drills and the forwards stand with the inside foot back about one yard in from the sideline, with the rear foot at approximately the free-throw line extended. The reason for the inside foot being back is due to the fact that we want the first step to be taken in such a way that it will place the body of the receiver between the ball and the defensive guard. The play is started about six feet from the sideline.

In picture 2, the ball has been

## Kentucky Continuity

By ADOLPH RUPP

Basketball Coach, University of Kentucky

floor-bounced to the forward, which is our way of telling that the man passing the ball will be on the outside. It will be noticed that the offensive man is in a crouched position and is beginning to take his initial step forward.

In picture 3 his foot is forward as he receives the ball, arms extended. knees bent, back straight, and head up.

In picture 4 the forward is cutting to his inside, has the ball out in front and is about to make the pass to the guard, 38, who is cutting tight off of him.

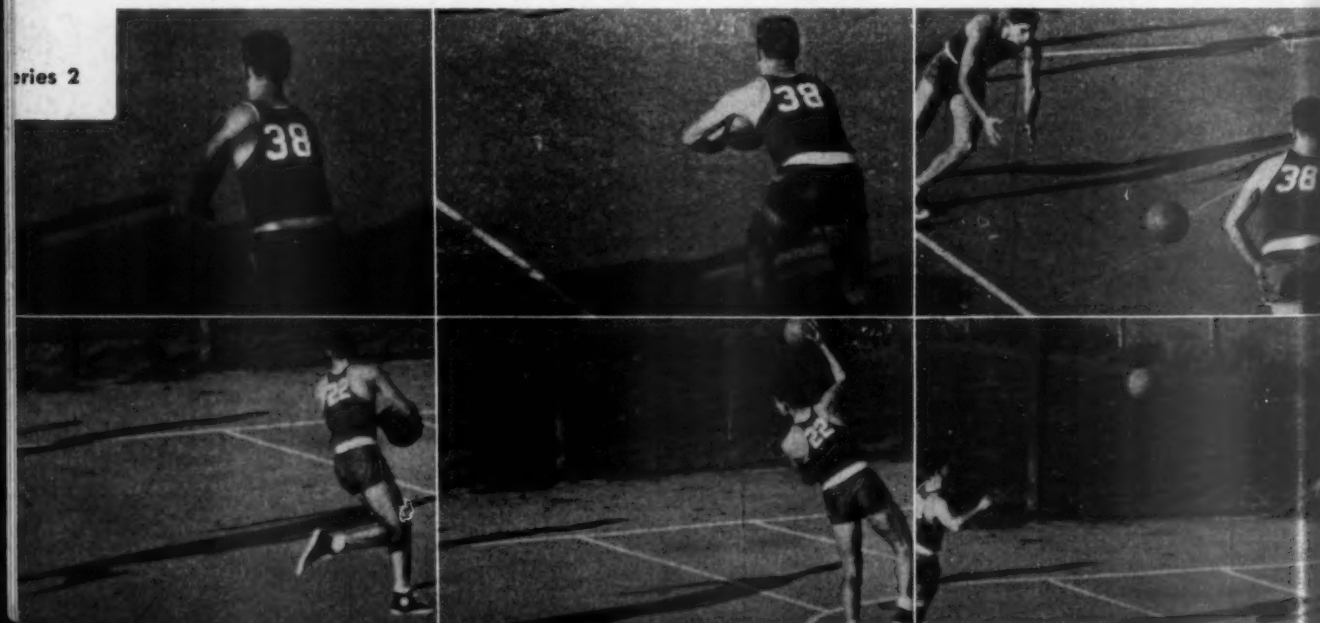
Picture 5 shows the ball after it has been passed with a slight flip pass. The responsibility of a pass getting to a receiver is always the obligation of the man with the ball.

Notice how forward, 11, is looking at the hands of player 38, to be sure that he has the ball.

In picture 6 the guard on this play now has the ball and is ready to begin the dribble. The forward has completed his assignment and now swings to the inside for rebounding purposes. Notice the excellent position on the part of both men.

In picture 7 the dribble begins. In picture 8 it has been completed and in picture 9 the guard is ready for his initial take-off. Notice how 11 is swinging into position for a rebound in case 38 misses the shot. For the play to have been properly executed it would have been better had player 38 taken the shot with his left hand.

In series 2, we have varied this



series 2



play. Thirty-eight again starts the play and passes to the forward, who comes out to meet the pass. In this series the forward, 22, keeps the ball, takes a dribble, leaps in the air and passes it to the guard, 38, who has cut in exactly the same path as before. If the defensive man on 38 should shift to take 22, it enables 22, by means of a hook pass, to get the ball to the guard who is cutting around. Notice 38 after having completed the shot does not leave the floor but gets back in rebounding position.

Series 3, picture 1 shows guard, 32, starting the play. He passes to 77, who again has taken his initial step out with his inside foot, has the ball well protected, and in picture 4 starts his dribble. He takes a dribble toward the free-throw circle and if he can go all the way with a jump shot, he does, but in this case we assume that a defensive man has cut him off. He establishes his pivot foot, reverses and passes to guard, 32, who is cutting around behind. Thirty-two takes a

lay-up shot and 77 comes in for the rebound.

Series 4 shows a slight variation of our guard-around technique. We call this our back screen. In our system of play whenever a pass is made the man doing the passing goes with the pass. If he does not go with the pass, then he is inviting a return pass. In series 4 this is the situation and we call it the back screen. Thirty-two has passed to the forward, but did not come with his pass, therefore, he wanted a return pass. Forward, 11, in picture 2 is receiving the pass and in picture 3 is starting to return the pass.

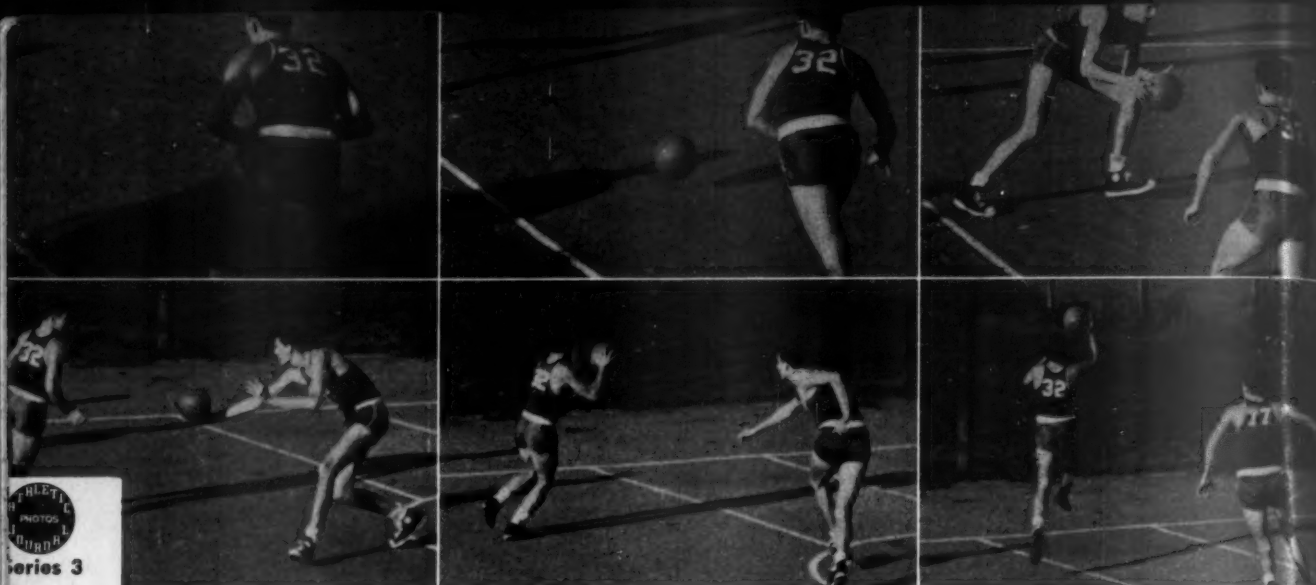
Picture 5 shows 32 with the ball. Eleven has come up now to establish a position behind the defensive man on 32. Thirty-two has used a head and body weave to the inside of the court in order to mislead his opponent since he plans to drive around to the outside, as may be seen in picture 6.

In picture 7 he is starting to drib-

ble. Eleven is rolling and turning in the same direction that 32 is dribbling, to be sure there is no contact on the defensive man and at the same time allowing him a clear view of the play. In this play we try to eliminate the defensive man that was originally on 32 by screening him out of the play. If, however, in this case the defensive man on 11 decides to stay with him, 32 may then dribble straight in for a lay-up shot. We assume, however, that when the defensive man on 11 sees 32 is dribbling for the basket he will shift to cut him off. Thirty-two, after taking his initial dribble, can easily detect how the defense will play. If the man has shifted to 32, then 32 merely leaps in the air, and uses a left-handed pass to 11, who has an inside position and is prepared to go in for a lay-up.

In series 5 we show our guard hook. The pass is made with a floor bounce and guard, 38, goes to the outside. If the defensive man on 77 shifts to take 38, he merely leaps in the air





and uses a left-handed hook pass to 77, who has cut in the path indicated. Thirty-eight continues for the rebound on the side of the floor while 77 comes in from in front of the basket. In regular offense, when we run this we put the pivot man to the side to be sure that we do not congest the play.

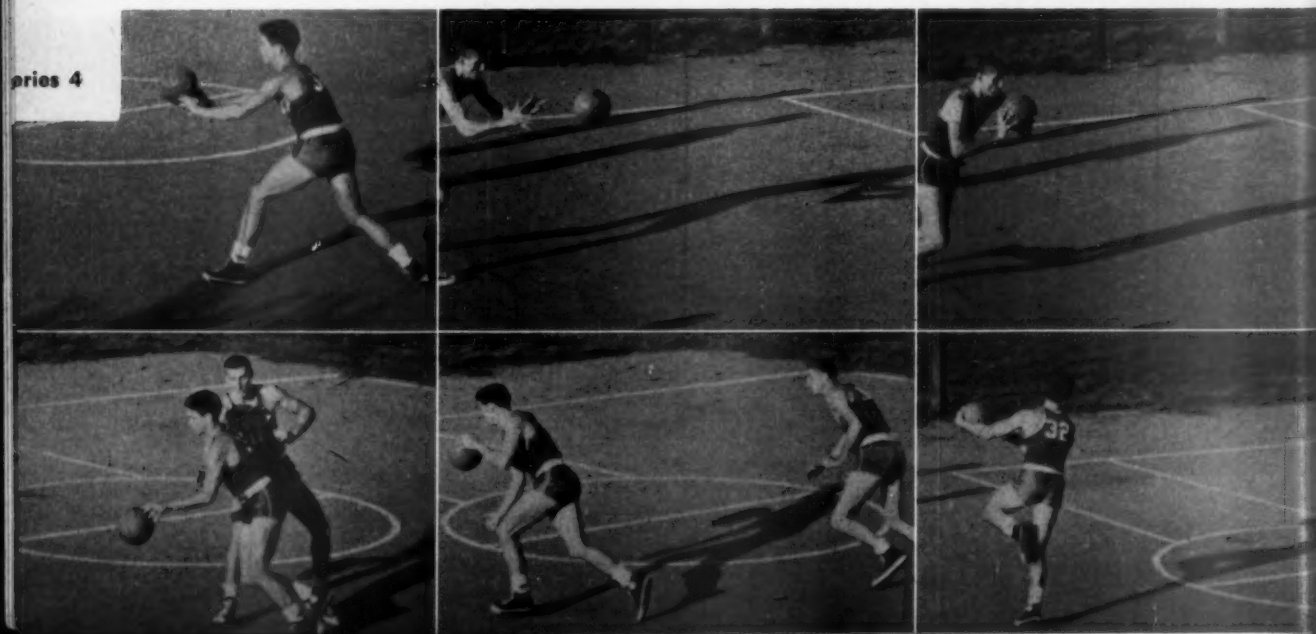
Series 6 shows guard, 32, passing to forward 11. Again it is a floor bounce which indicates that 32 will go to the outside. Notice the position of 11's feet, the inside foot is back. The first step out places the body between the ball and the defensive man. When 32 goes by, 11 hands the ball off with a flip. Thirty-two drives past at approximately two yards. We assume there is a shift of the defensive man on this play. Thirty-two sets his inside foot, pivots and passes to the pivot man. Eleven sets his foot and reverses, planning to pick off his defensive man on 32. Thirty-two continues around in front of the pivot man and 11 drives in straight to the

basket for a lay-up shot. This is a beautiful ball-handling drill and we have scored a number of baskets on this play. In possibly the toughest game we played when we had the "fabulous five" in one game, we scored four field goals in the first half. In another game in which the opponents were not as formidable, we scored eight baskets in the first half. It is merely a part of our warm-up ball-handling drills and fits beautifully into our offense.

Series 7 shows how we run our second guard-around play. The ball is passed directly to the forward, who steps out to meet it. He takes one dribble while 38 clears, making a passive screen. Eleven, after making the dribble, passes the ball to the pivot, while guard, 32, skins behind 11 attempting to get a screen on his man. Thirty-eight must hurry to clear and take his defensive man out. This picture shows clearly our three and one-half man offensive rebound. We try to maintain that ratio on all of our

plays. It shows 32 going in for the shot, 77 going in from in front, 11 from the opposite side, while 38 is coming back to the free-throw area to pick up anything that may fall there. He is one-half offensive man and one-half defensive man.

Series 8 shows our inside screen using the pivot man. Guard, 32, is shown passing the ball with a direct push-pass to forward, 11. Notice he has stepped out with his inside foot and makes his pass to the pivot man with his right arm fully extended. The pass is made before 32 gets there for the screen. We run this play differently than most other teams since we like to get the ball to the pivot man ahead of the screen. Thirty-two cuts by at the proper distance allotted for his screen and 11 cuts right off of him. The pivot man, 77, feeds 32 as he goes in for the shot. If the defense should shift so that 32 has been covered, then he tries to feed 11, who is cutting in the direction as indicated. In all these ball-handling drills, we





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try to move the ball fast, not hard, and attempt to get uniformity on all of the passes. Notice that the pivot man always has his arms extended in order to afford a target for the man passing the ball.

In series 9 we have a variation of the inside screen shown in series 8 in that the guard goes to the outside. Notice the form on forward, 11, with the ball. This shows how we like to get our ball into our pivot man. The pass is made before the screen, allowing 11 ample time to make the screen without contact. It will be noticed that 11 continues on the play and sets a screen for the opposite forward, 22, who is breaking into the play. Should the pivot man be unable to feed the ball to 38, he then can give it to 22.

Series 10 shows the guard-around play using the pivot man. Thirty-eight passes to the forward, who steps out to meet the pass. It is a floor bounce, indicating we are on the outside. Notice how the forward uses

his hand with the arm extended to pass the ball into the pivot. Thirty-eight cuts off of 22 close enough to impede the progress of the defensive man guarding him. The pivot man feeds 38 as he cuts for the basket. Thirty-two continues in the path indicated and should he fail to be able to feed 38, he may then give it off to 22.

Series 11 shows a play we like to use without the pivot man. It shows 38 starting the play. He passes into forward, 22. Forward, 22, hands the ball back to him while 38 attempts to go in if possible to score. We assume that in this case he was not able to get in. Twenty-two continues and sets a screen for 32. Thirty-two cuts behind 22 and receives the pass from 38. Twenty-two then continues and sets a screen for 11. If 38 cannot pass to 32, 32 merely clears and the pass is given to 11.

In series 12 we have the guard, 38, using a reverse to pass to the pivot man. If he does, he cuts by in the path indicated. Notice as he starts his reverse the forward on the opposite side is starting. Thirty-two also starts immediately. Thirty-eight cuts directly off of the pivot and 22 sets a screen for 32, who in this case is given the pass and thus we again wind up with our three and one-half man rebounding strength. Strange as it may seem, if 38 is a fast boy he will usually get the ball if he will clear before 32.

Series 13 shows a play we use for

warm-up drills and that we consider one of the best ball-handling drills we have ever seen. We line up in regular formation, guard, 32, passes to the pivot, screens for 38 and both of them cut by in the manner of a guard-cross. The pivot man then passes the ball out to the forwards who are cutting to establish the same positions that the guards originally occupied. This is shown in picture 5 of the series. Notice the guard, 32, who has cleared and is now coming back to establish the original forward position. This play may be run dozens of times with the same men, however, we are merely crossing twice in this series. Thirty-two comes back out to establish full guard position. Returning to picture 5, this shows forward, 22, passing the ball directly across to 11, indicating that he will screen on the inside. Eleven passes the ball to the pivot man again, and it goes to the pivot ahead of the screen.

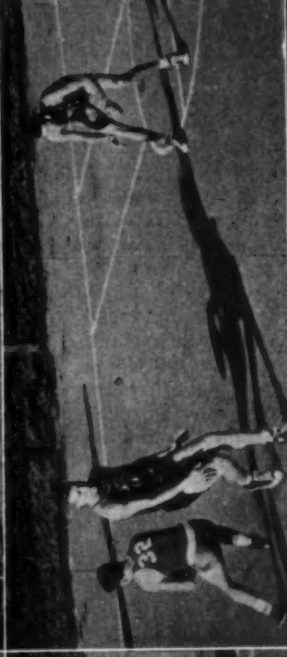
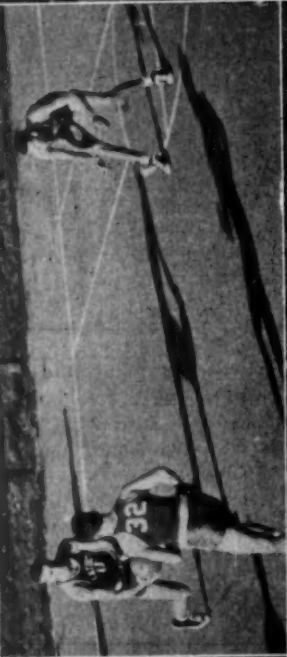
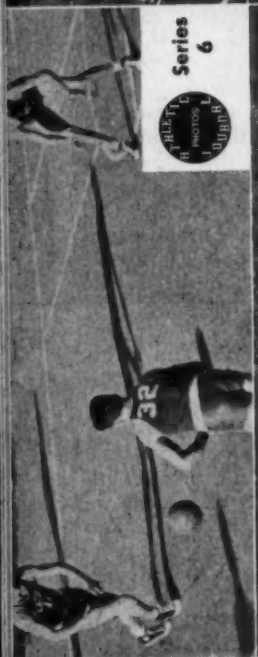
Picture 7 shows how this screen is executed, 22 on the inside and 11 behind. In this case, the pivot man is feeding 22, who goes in for the lay-up, and it again shows us in our three and one-half man rebounding formation. We try to maintain this strength on all of our plays. At Kentucky we want three men on the boards and their sole responsibility is offensive. Also, we want one man that is one-half offensive, one-half defensive, depending on the situation and we want the other completely a defensive man.



Series 5



Series 6



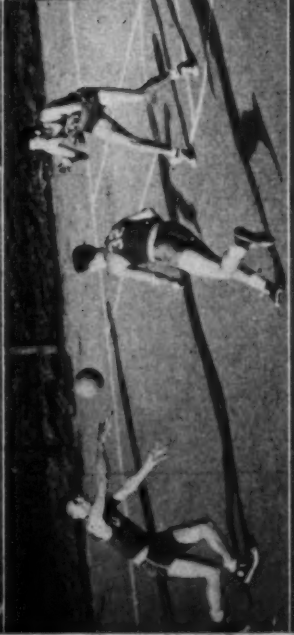
Series 7



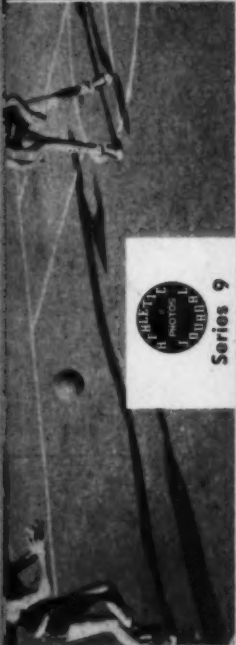




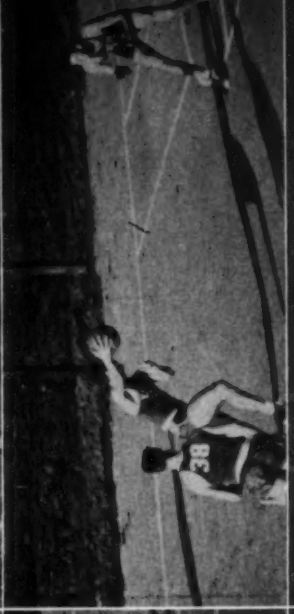
Series 8

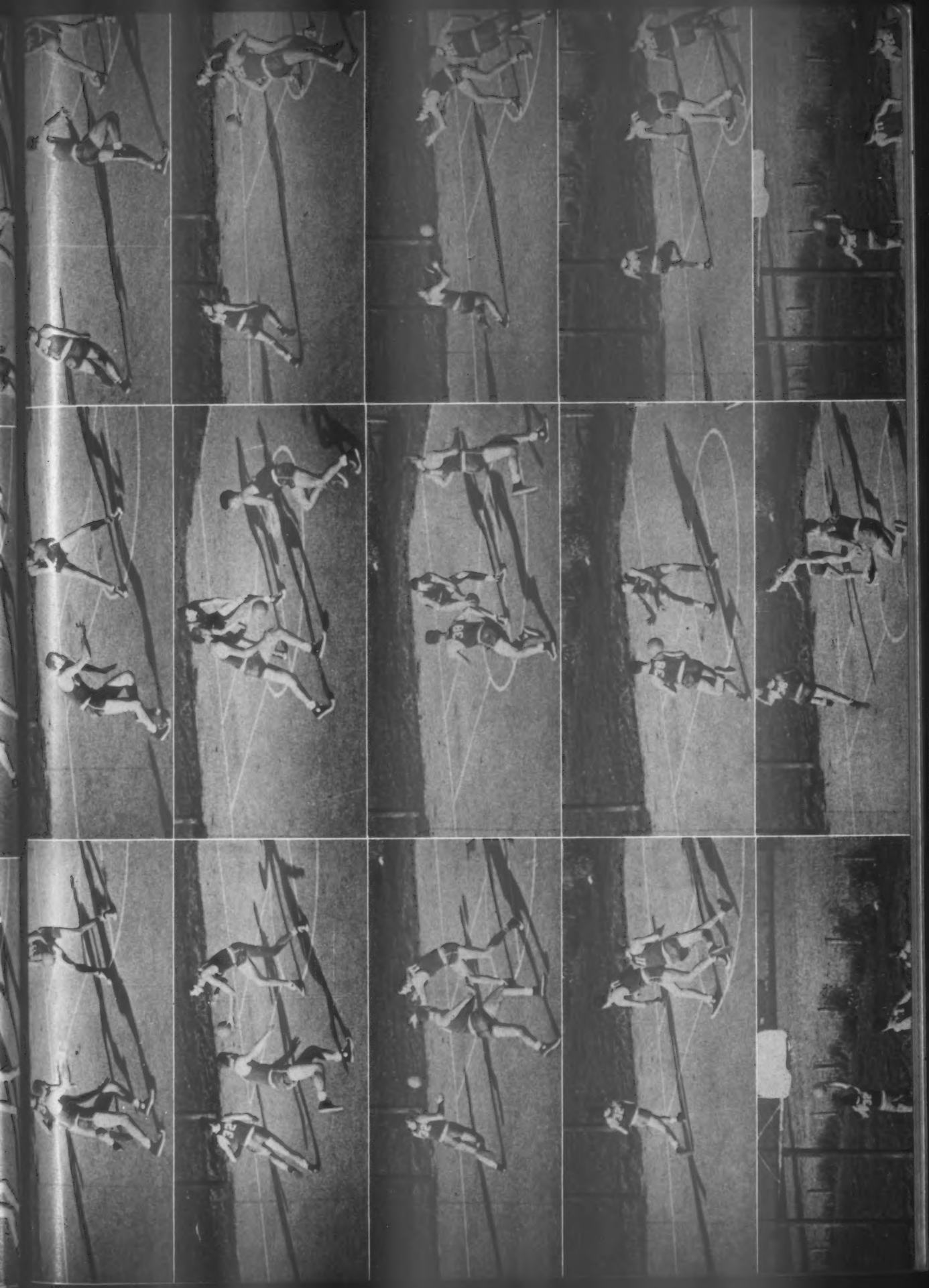


Series 9



Series 10

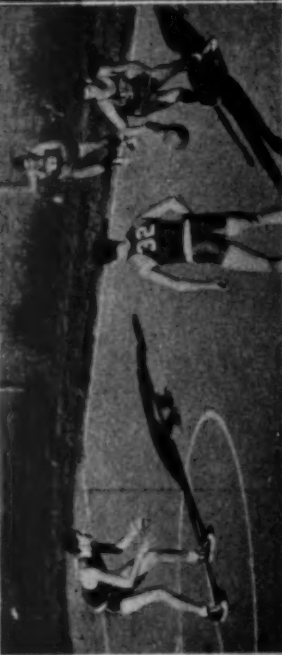
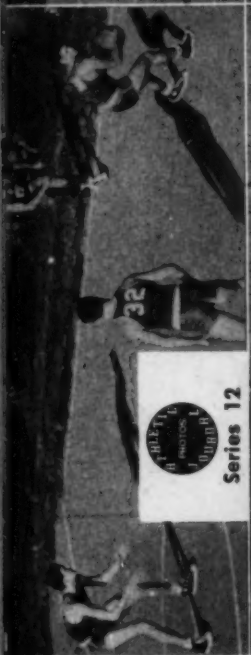




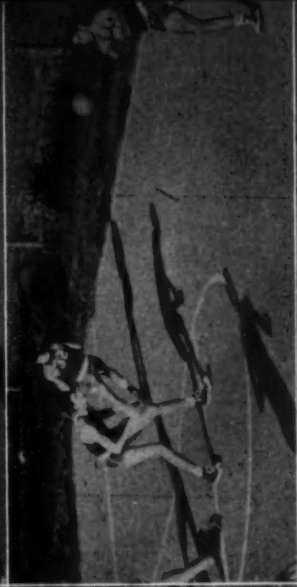
Series  
11



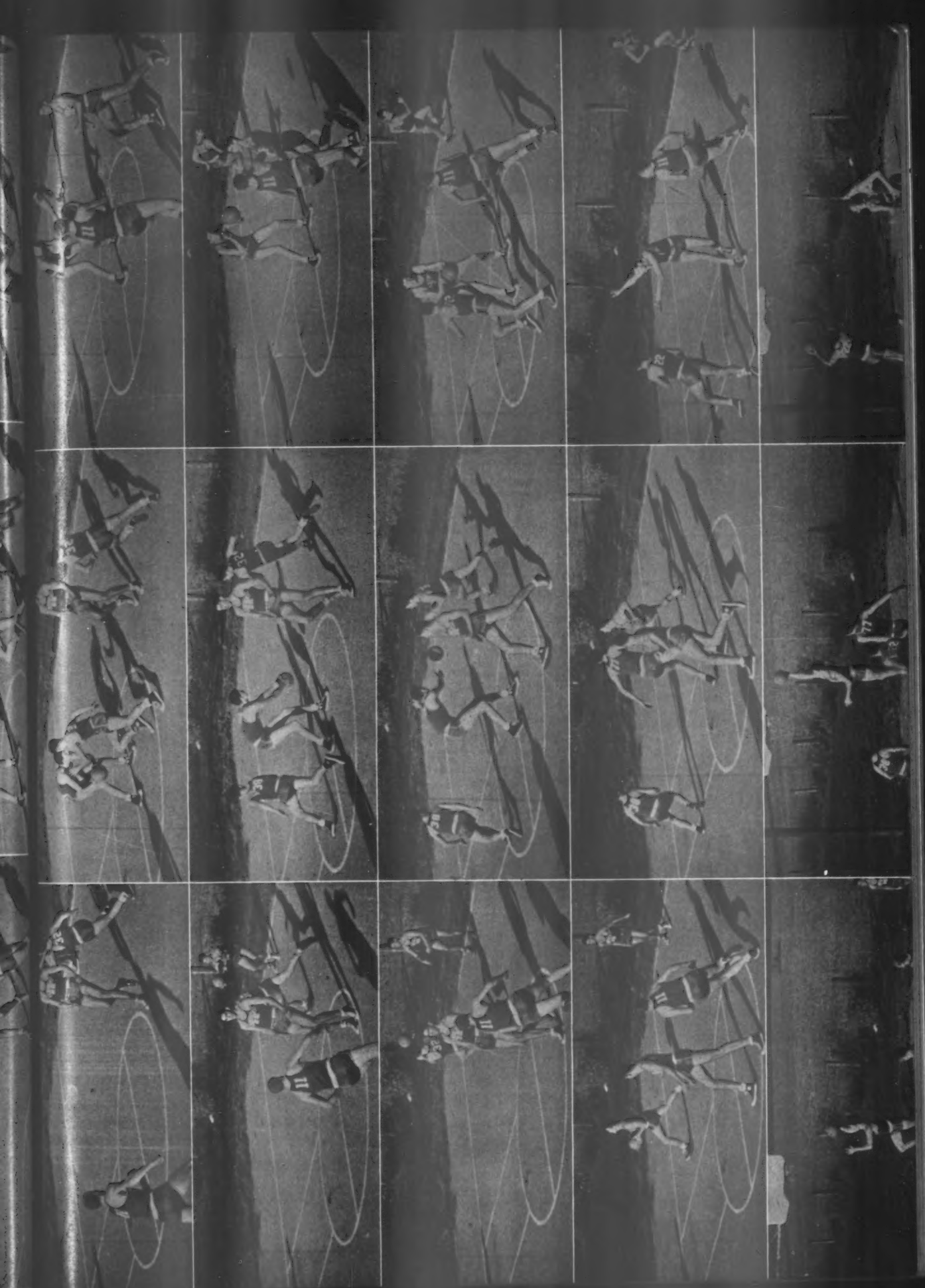
Series 12  
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HUGO L



Series  
13





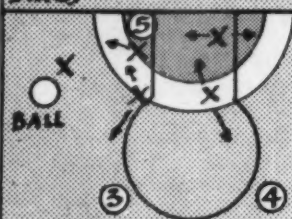


# Stopping the Pivot

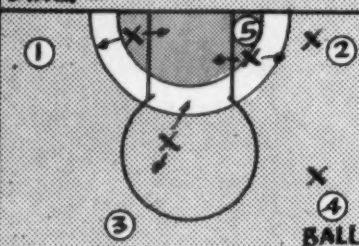
By CLIFF WELLS

Basketball Coach Tulane University

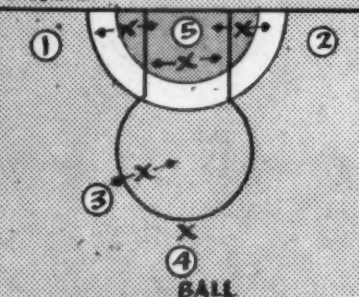
DIAG. 1



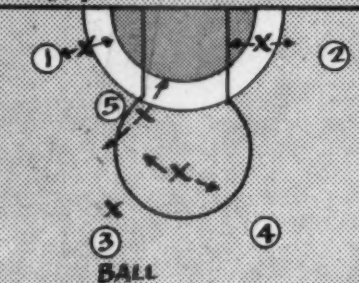
DIAG. 2



DIAG. 3



DIAG. 4



DIAG. 5

THE secret of stopping the pivot play is to prevent the pivot man from getting the ball. We will take a chance on long-goal shooting rather than let the pivot player get the ball. It is our policy to depend on team defense to stop this style of play. We try to play our big man on the pivot player of our opponents and where this post man locates himself determines where our guard is located as to the position of the goal, player and ball.

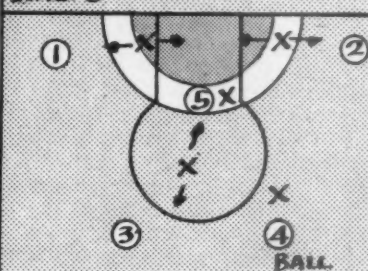
We divide the position of the offensive post man into three areas: under the goal, at the break of the circle and lane, and in the outer half of the free-throw circle (Diagram 1). If the pivot man plays in area A, we play in front of him, yet keep in po-

CLIFF WELLS needs no introduction to the readers of this publication, having written his first article in 1931 when he was at Logansport, Indiana, High School. Since that time he has authored 28 articles for us. Wells had outstanding success as a high school coach and five years ago moved to Tulane as head coach. At the Louisiana school his teams won 99 out of 129 games for a percentage of .765. Wells is the founder and director of the 22 year-old Indiana Basketball Coaching School.

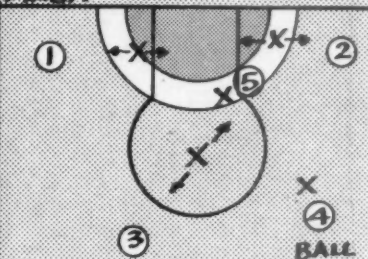
sition to rebound if a shot is taken. If the pivot man is in area B, we play him on his side, yet inside toward the goal so that we can rebound. We try to intercept the pass or knock it away from the pivot player. In area C, we play behind the pivot player and depend on team play to keep the ball from going into the pivot. We use the "scissors" action between the other defensive men, and try to keep a man between the pivot player and the ball.

In Diagram 2, the pivot player is playing in area A therefore our tall boy plays in front of him while the man with the ball is played tight (Diagram 1). The other defensive men

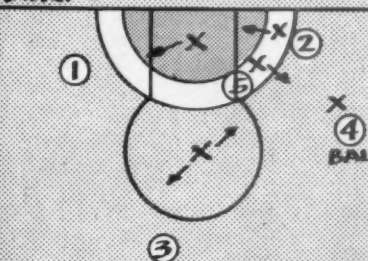
DIAG. 6



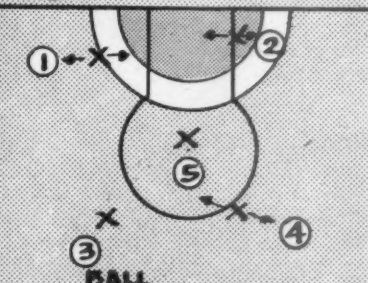
DIAG. 7



DIAG. 8



DIAG. 9



DIAG. 10



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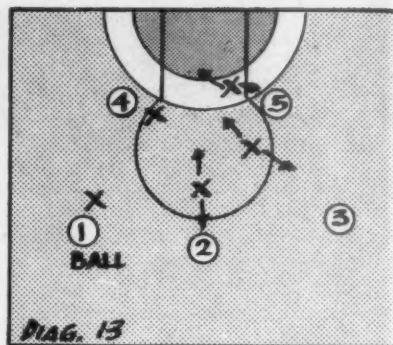
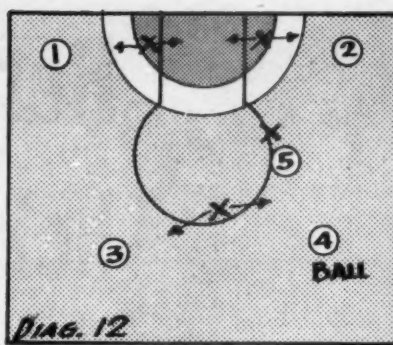
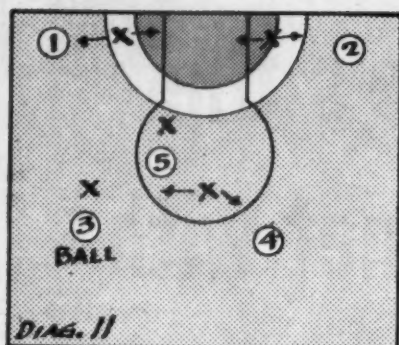
# SPALDING



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around the goal float in as indicated. We try not to go in too far or "over-slide" as we want to be able to slide in or out as is necessary, to the position of the ball and the pivot player. Diagrams 3 and 4 show the different positions of the ball when the post man plays in Area A and how we use our floaters under these circumstances.

Diagram 5 shows how our guard on the pivot player locates himself when the pivot player is in area B. We try to steal the ball if a pass is tossed in to the pivot player. We tell

Diagrams 6, 7, 8 and 9 show the position of the ball in different spots on the court and how our pivot guard plays in an effort to steal the ball or bat it away from the pivot player when he is in area B. Notice that when the ball is out beyond the edge of the free-throw circle, the defensive pivot guard is on the inside as is shown in Diagram 8. In Diagram 9, with the ball *inside* the free-throw line, the guard is now *inside* player 5. We think we have a better position for rebounding from these positions.

show the positions of our defensive pattern. If the ball is on the right side of the court we play on the right side of the pivot man, and vice versa (Diagram 13). We are inside of 4 and float the guard on 5 away for long passes or good rebounding position. Guards on offensive players 2 and 3 float in as part of our team defense. As the ball moves as is shown in Diagrams 14, 15, and 16, the defensive pattern is set up for that particular situation. We teach our players the following six essential points.

# Merry Christmas

the pivot guard not to worry because the two guards on players 1 and 2 will take care of any passes thrown over his head if he fails to intercept the pass and 5 gets it. This is where we use our "gang defense". All the players run for the goal and double up on the man with the ball, coming at him from all sides so that he cannot get set in pivot fashion. We try to tie up the ball for a held ball in order to get a chance to reassemble our defense.

In Diagrams 10, 11 and 12, the offensive pivot player is in our area C. Our pivot guard is now played behind. We depend more than ever on the ability of our two guards out in front to "scissors" and intercept passes. We do not play the out men, 3 and 4, too tight but worry them and work our scissors or floating back in front of the pivot player.

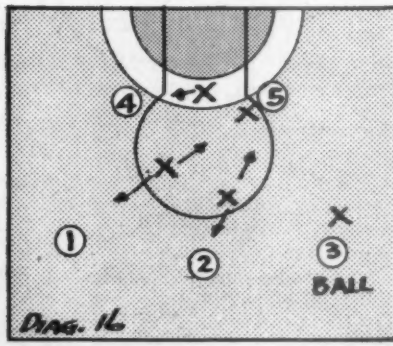
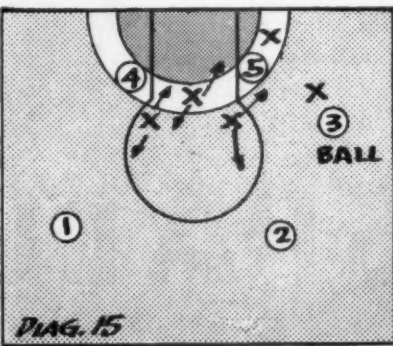
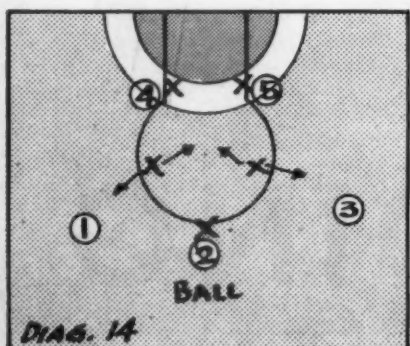
Against the double post, we set up as is shown in Diagrams 13, 14, 15 and 16. The different positions of the ball

1. Teach the pivot guard when and how to play in front of the pivot man in area A.

2. Teach the pivot guard when and how to play on the side of a pivot man and how to bat the ball away and steal the ball as the pass comes in to area B.

3. Teach the pivot guard how to play behind the pivot man in area C and fight the pivot man in that spot.

(Continued on page 45)



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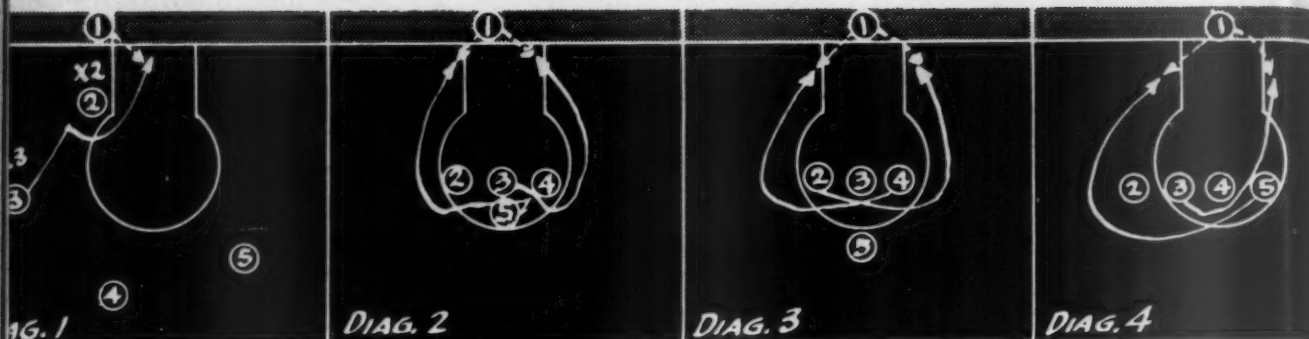


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# End Line Out-of-Bounds Play

By **WILLIAM J. CORCORAN**  
Basketball Coach, Horace Mann School, New York City

**D**URING the past two years while acting as a scout for many of the leading teams in the country, I have had the opportunity to see many different out-of-bounds plays. Some coaches think it is a waste of time to drill on out-of-bounds plays. Consequently, they play only for possession of the throw in. From my experiences and observations I have discovered that it pays off handsomely. If a team could score one goal a game on an out-of-bounds play, it would certainly be worth while. Some teams that are well drilled in out-of-bounds maneuvers score as many as three or four field goals in a game. Needless to say, it is certainly worth the time and effort.

The type of play or plays used should be picked with regard to the material on hand. Different plays are set up for different players. It is very necessary to have more than one option for each play. Variations from the same set-up will also aid in confusing the defense.

If a coach is going to get results from the out-of-bounds play, it is necessary to practice these movements. The player taking the ball out of bounds should be trained to make

the right pass at the right instant. Learning to pick the right option is very important.

I have outlined and diagrammed some of the best out-of-bounds plays that I have observed as a scout. These plays are taken from notes that I have accumulated. The plays shown below are representative of teams from every section of the country.

**W**ILLIAM J. CORCORAN is a graduate of Springfield College and for the past three years has been coaching basketball at Horace Mann in New York City. This is the third article Mr. Corcoran has authored for us. The previous two, "Don't Neglect the Freeze" and "Stop the Fast Break" appeared a year ago and in January of this year.

In Diagram 1, O1 takes the ball out of bounds. O2 sets up a stationary post close to the free-throw area. O3 runs his opponent, X4, into a block, changes direction and goes into the basket. If X2 switches and takes O3, O2 has position on X3 and cuts away into the basket. If the defense scis-

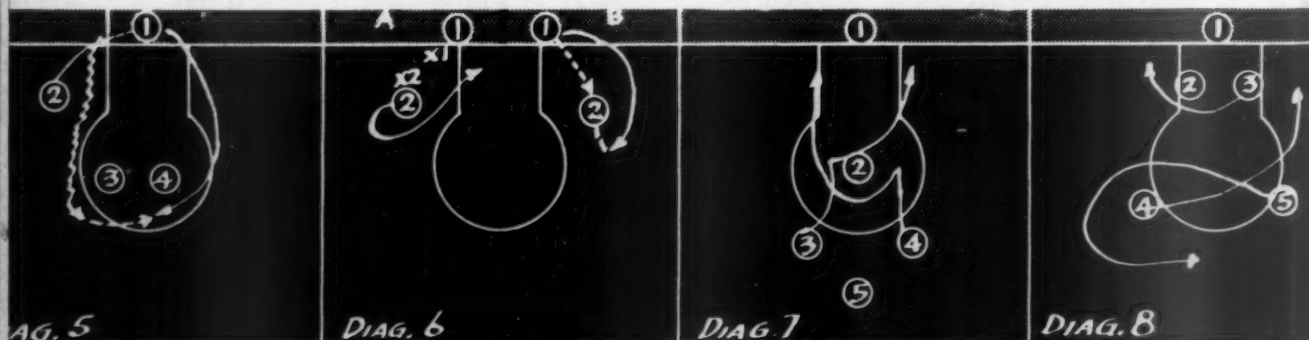
sors and slides, O1 throws a lob pass to O2 as X2 moves back to let his teammate slide through. O2 jumps to meet the pass and shoots while still in the air. O4 and O5 cross out front to keep the defense from floating.

Diagram 2. Three men line up on the free-throw line, O2, O3 and O4. A fourth player, O5, lines up in back of the middle man. O3 breaks to the right using O4 for a screen. O5 runs his man into a screen on O2. O1 passes to the free man. A variation of the same play is shown in Diagram 3. O1 takes the ball out of bounds. O2, O3 and O4 are stationed side by side at the free-throw line. O2 cuts to the right running his man into a screen. O4 moves to the left as soon as O2 goes by.

Diagram 4. O2, O3, O4 and O5 line up on the free-throw line. O5 swings wide to the left and into the board. O2 and O4 block X3. O3 uses the block and moves to the right and into the basket. O1 passes to the free man.

Diagram 5 shows a special play devised for a good one-hand push or jump shot. It was used by one of the leading teams in the country last year

(Continued on page 37)





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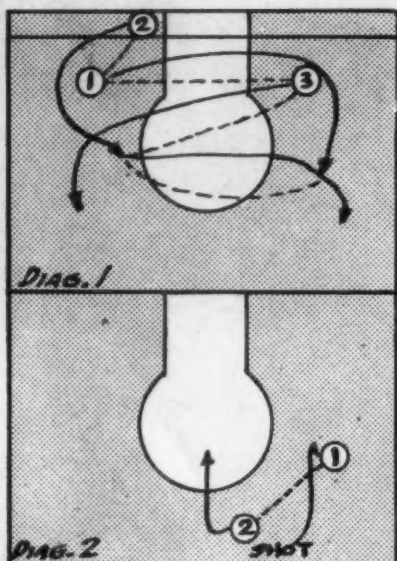
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# Drills and the Play Pattern

By **EDWARD McCLUSKEY**  
Basketball Coach, Farrell, Pa., High School



**T**OO often the coach gives no thought to his offensive patterns or style of play when he selects his early season fundamental drills. Often these drills develop movements and habits in the boys which are contrary to the team's offensive style of play.

At Farrell High School we use the old professional "give and go" style of play and we start working toward this end with our opening-day fundamental drills.

We use a considerable amount of passing and going behind the receiver of the pass for set shots and pick-offs. One of our first early season conditioning drills is shown in Diagram 1. The team is divided into groups of three. Each group starts under one basket, moves down the floor to score at the other basket, then moves back up the floor and scores at the first basket. If a bad pass occurs in the movements, that particular group must repeat. Example, 2 passes to 1 and cuts behind him, continuing down the floor. One then passes to 3 and cuts behind him, continuing down the floor. Three then passes to 2 who had cut around 1 and cuts around him, always moving down the floor. With this continuous movement they pass and move from one basket to score at the other. This is an excellent early season drill in that it (1) is a conditioner, (2) furnishes ball-handling practice, especially receiving and passing on the move, (3) is a drill which conforms to our style of play.

Since we usually pass and go behind, our set-shooting drill follows the pattern shown in Diagram 2. The

squad is divided into pairs for set-shooting practice. One passes to 2, fakes a cut, then moves behind 2. Two then passes, or flips over his shoulder to 1. One holds his post or screen for a second and moves in for the rebound. When they return to the back court the procedure is reversed. We never have our set shooter follow up for rebounds since we feel that if a boy is thinking of rebounding his set shooting is not as effective as it would be if he concentrated entirely on the shot. We use the set

passes to 2, fakes a cut and moves behind 2 as shown in Diagram 2. If 2 takes a short dribble in the direction of 1, or holds the ball above his head, 1 continues around 2 using him as a post or a screen. Two passes to 1 who is cutting into the basket.

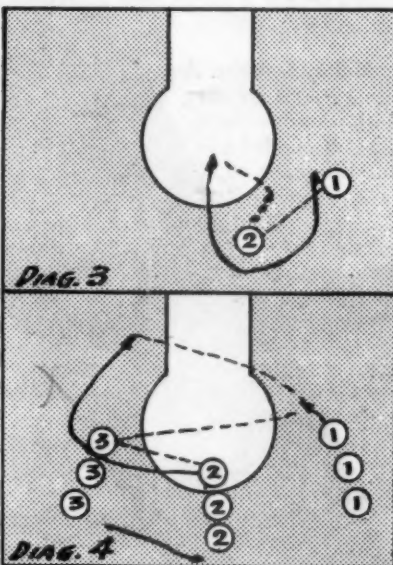
Our short-shot practice drill also conforms to our pattern of play, as shown in Diagram 4. The squad is placed in three lines. The ball starts with the middle line. Two passes to 3 and cuts around him to the basket. Three passes to 1 and 1 passes to 2 who has cut around 3 and to the basket. One rebounds, passes to line two and takes his place at the end of line two. Three goes into line one after making his pass. Two goes into line one after his shot. Option: 2 can make his pass to either line one or three. If it is made to line one the procedure is reversed.

Our attack works with or without a pivot man. Some of our drills are centered around a pivot man as shown in Diagrams 5 and 6.

In Diagram 5 the squad is divided into groups of three. This drill is the old "guard around" play yet it conforms to our idea of passing and cutting behind. One passes to 2 and cuts around him. Two passes to 3 and cuts off of 3. The pivot man can pass to either 1 or 2.

In Diagram 6, 1 passes to 2 and

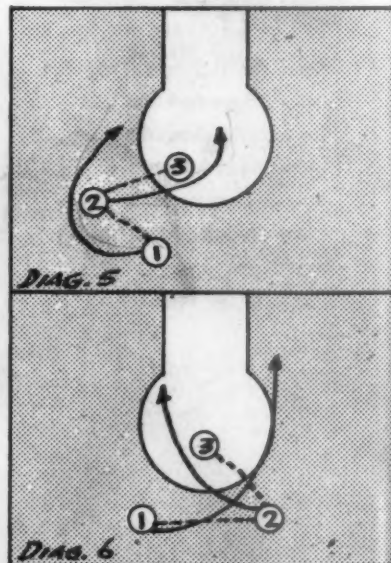
(Continued on page 37)



shooter to give us defensive balance in case of a fast break.

We have optional drills one of which is shown in Diagram 3. One

**E**DWARD J. McCLUSKEY graduated from W. and J. College and then played three years of professional ball before starting his coaching career at Burgettstown, Pennsylvania, High School. He then moved to Midland where he continued to serve in the dual capacity of football and basketball coach. Four years ago McCluskey moved to Farrell and last year he won 23 out of 25 games, losing a close game to the state champion in the play-offs.





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# The Fast Break With The Weakside Trailer

By STAN WARD

Basketball Coach, Suffield Academy, Suffield, Connecticut

**A**T Suffield Academy this year we were faced with the problem of changing from our normal ball-control type of offense to a running game since our squad was evidently suited for the fast-break type of attack. Although the boys were slightly above average in size they possessed good spring and were extremely fast and aggressive, thus giving us the potential rebounding ability and speed so necessary for the running game. The fact that they made good use of their potential was reflected in their amazing record against larger and stronger teams.

Our preparation for the break begins with the first day of practice. Although we touch on the various types of passes as we cover our fundamentals we insist that only the two-hand chest pass be used in all drills. Proper use of this pass saves precious seconds in getting the break under way and since we prefer a series of shorter passes in place of the baseball pass, we feel the chest pass should be used whenever possible. The continued use of the chest pass begins to pay off as the speed, accuracy and distance obtained by each player increases until, during the season, pass incomplections become extremely rare. This is in contrast to the relatively high percentage of poor passes that usually accompany the running game at the preparatory or high school level. Our in-

sistence that the players become proficient with a weapon that will be used in the majority of cases, rather than spend too much time on little-used fundamentals, pays rich dividends.

To broaden the background of the players we continually stress good rebounding tactics. It is a squad "sin" not to have the inside of the defense board and, as a result, we generally dominate the ball against our larger

the free-throw circle since the greater percentage of attempts in the running game come from within these areas.

The first drill we use which deals directly with the fast break itself is the well-known 3 against 2 (Diagram 1). Although extremely simple, this drill plays an important part in teaching the break, as it gives the players a basic understanding of the running game and insures the formation of habits which are essential to its proper operation.

At first we run the drill in its most simplified form, with the two wing men driving down the extreme boundaries of the court and the center man moving directly towards the hoop using a speed dribble. Then, in order to forestall the common error of any lateral movement down-court by the offense, we move the side men out in front about ten feet and insist that this arrangement be attempted under all conditions. Eventually the boys become conscious of the advantages of this method of attack and are very seldom caught moving laterally to the attack. The wing men are also made to take square corners so they will not jam up on the defense and will be in proper position to cut behind the defensive men.

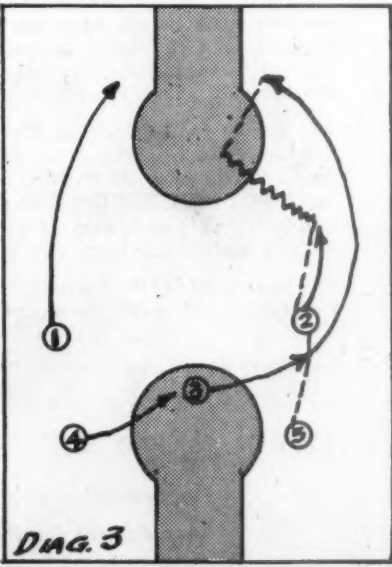
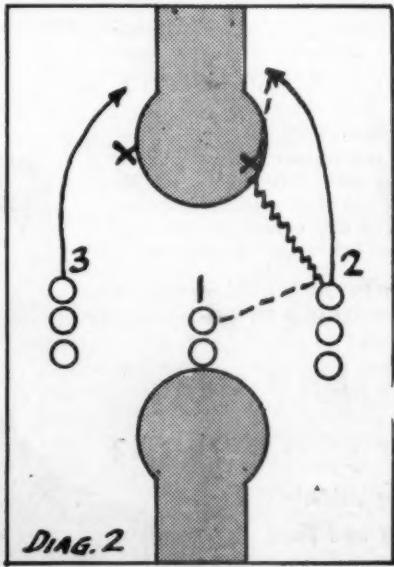
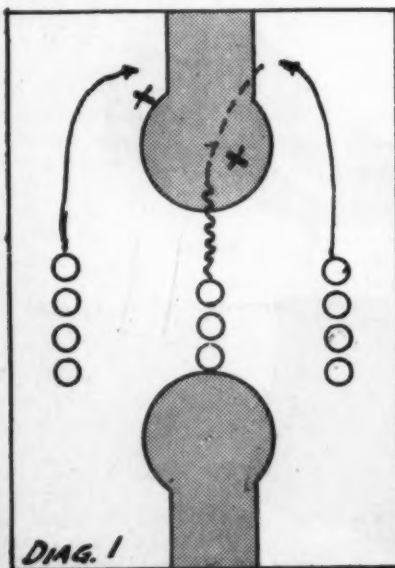
The dribbler drives in as far as possible, but if checked by the de-

((Continued on page 41))

**S**TAN WARD is a graduate of Canisius College and has been coaching at Suffield Academy for the past four years. During this time his teams have in regular season play won 68 and lost 10 against New England's finest prep and college freshman teams. In 1948 and again in 1950 Suffield won the New England Preparatory School title and has twice represented New England in the Glens Falls Tournament.

opponents. This gives us the possession so necessary for proper operation of the break.

We also spend considerable time on shooting and devote at least fifteen minutes of each practice to shooting drills. Special emphasis is placed on drive-in shots from both sides of the board, and on one-hand push shots from within the top of





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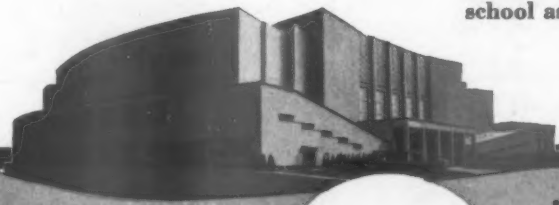
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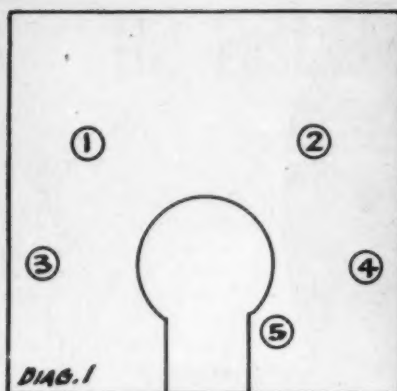
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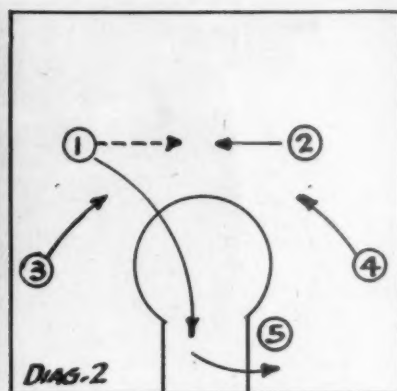
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# A Three-Phase Basketball Offense

By JAY McWILLIAMS  
Basketball Coach, Alfred University



**B**UILDING an offense to meet the variety of defenses encountered in a full basketball season is quite a problem for the coach. This was a real problem in the 1949-1950 season with my own team because of the lack of a good outside set shooter. The majority of our opponents dropped their defenses back around the basket making it very difficult to get good percentage shots in the area near the basket. The following types of defenses were most frequently encountered in the 1949-1950 season: 1. A tight, non-switching man-to-man defense. 2. A loose, non-switching man-to-man defense. 3. A tight, switching man-to-man defense. 4. A loose, switching man-to-man defense. 5. A loose man-to-man defense with a zone principle. 6. Several types of zone defenses.

In building a basic offense to meet these continually changing defenses, the floor set-up shown in Diagram 1 is used. This particular pattern is quite flexible and, with very little change, can be adjusted to meet both man-to-man and zone defenses.

Starting with the basic floor alignment shown in Diagram 1, we commence building our offense. Phase 1 of the offense is called "pass and go to base line," and is used primarily against man-to-man defenses that drop back under the basket and clog the key-hole area.

Diagram 2 shows the movement of the men in initiating this type of offense. One passes to 2 who comes to meet the pass with 1 breaking directly for the basket. If 1 can gain a step advantage on his guard, 2 can give him a return pass. Four comes out on defense and 3 moves into the area vacated by 1. Five observes the move-

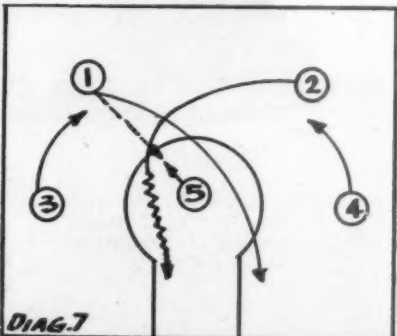
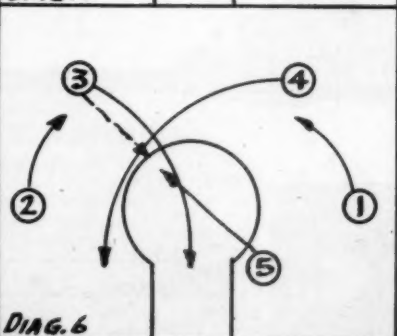
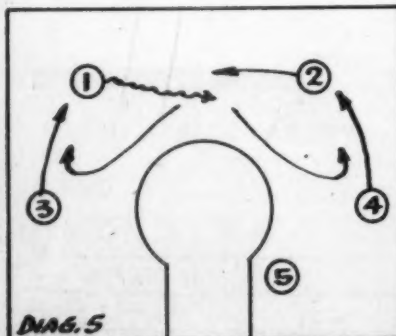
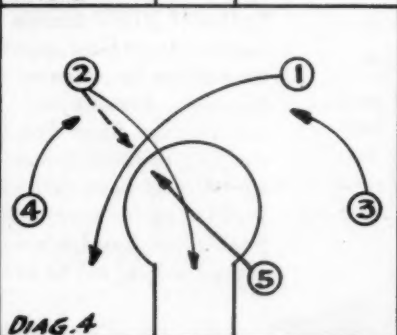
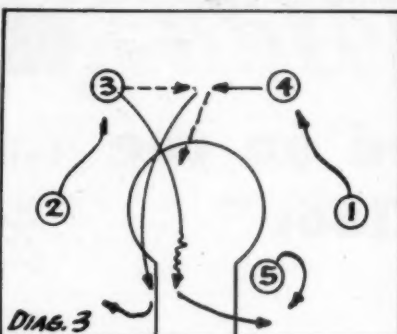
ment of the other men and uses his own judgment as to whether he will move out, go to the side, or drive for the basket if his guard switches to pick up 1.

In Diagram 3, the two men who started in the side-court positions are now in the front court. Continual pressure is placed on the men playing defense by forcing them back toward the basket. Three passes to 4 who comes to meet the pass and 3 breaks for the basket. Four gives 3 a return pass and 3 dribbles in for a shot or passes off to 5 if the defense switches men. One and 2 come back on defense. Four follows his pass and is the third man on the board for follow-up.

Diagram 4 shows the sequence where the pivot man breaks out to receive a pass from one of the front-court men. He then has several options: 2 can receive a return pass, or the second cutter, 1, can receive a pass from the pivot man. Five can fake to both men and drive for the basket on a dribble or he can pass the ball to either of the front-court men, 3 or 4.

Phase 2 is utilized against a tight man-to-man defense that does little or no switching. Four men are involved in the weave, with the pivot man having quite a bit of freedom of movement in either going out to

(Continued on page 43)







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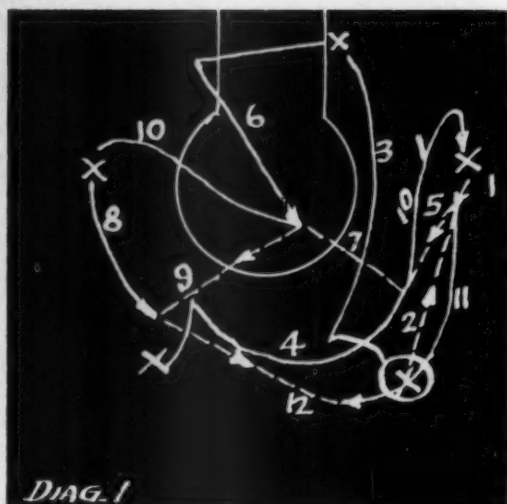
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# Effective Ball Control Tactics

By JOHN W. BUNN  
Basketball Coach, Springfield College



JOHN W. BUNN played under "Phog" Allen at Kansas and was his assistant for ten years. He then moved to Stanford where his teams won three Pacific Coast Championships. During his tenure at Stanford he was also dean of men. At Springfield College, John Bunn also serves as athletic director and is immediate past president of the National Association of Basketball Coaches. He is the author of "Basketball Methods" and "The Art of Basketball Officiating."

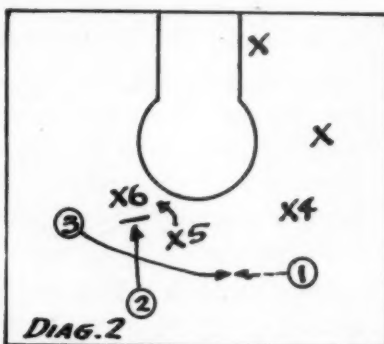
THE much maligned and now defunct two-minute rule produced many blessings in disguise. Not the least of these was to emphasize the value and necessity of the application of sound fundamentals for effective ball control. Ball control became a vital necessity in the waning moments of a game last season. The team with the ball was really king. As a consequence, teams sharpened their defensive play in order to gain possession of the ball without fouling. They employed all kinds of strategic maneuvers to steal the ball or to tie up the player with it. Such tactics really tested the soundness of the ball-control pattern of each team. Many discovered weaknesses that were not previously apparent. Coaches began to analyze this phase of their game more carefully. More time was spent in practicing keep-away tactics than ever before.

While the two-minute rule is gone, the importance of ball control still remains. It is a test of good passing habits, of judgment and of balance. It is valuable not only at the end of the game but during the progress of the game. It can be used to synchronize the movements of players when they have become disorganized and their offense ineffective. It can be used to test the defensive pattern of an opponent. It can be employed to maneuver the opponents into desired positions before starting a scoring attempt. It can be useful for pulling the defensive rebounding strength of a team away from the basket and moving fast-break players back under the basket. It forms a vehicle for teaching fundamentals of passing, cutting, footwork, and floor movement of all kinds.

Because of the present realization

of the potentialities of a sound, strong ball-control game, the following analysis of this type of play has been made and is presented here with the thought that others may profit thereby. Thirteen salient features characterize it.

The ball-control game should employ a continuous pass-pattern. Preferably, this pattern should involve



the movement of all five players and it should be a part of the regular offensive passing pattern. Such a plan eliminates the necessity of learning two different types of movements with the incidental problems of timing and co-ordination. Diagram 1 illustrates this kind of a continuous pass-pattern.

Experience has shown that a pass pattern which is built on a weave is the least effective and most dangerous movement to employ. The weave brings opponents to the ball and therefore increases the possibilities of stolen or held balls and subjects the offense to greater chances of committing fouls by blocking or charging the defensive players. The weave, therefore, should be elimin-

ated for the strongest and safest type of a keep-away pattern.

The players should be scattered as widely as possible to avoid the weaknesses of the weave. In particular, they should keep away from the player who has the ball. There should always be a threat to score. This requires that both the ball and the players penetrate toward the goal. In other words, movements from the center line toward the goal and from the goal toward the center line are preferable to movements across the court from sideline to sideline. Such a movement prevents the opponents from gradually forcing the offense toward the center line with a chance of bottling it up and securing a held ball or an interception. It guarantees an open-court area to which a player may always cut to receive the ball. If there is a constant threat to score there will never be any danger of the team in possession of the ball becoming defensive minded. A team which loses the threat to score will have difficulty in recovering its offensive poise should the occasion require it.


While a team should never lose its threat to score, no shot should be taken unless the ball can be worked in for an uncontested, unhurried lay-up shot. If the opponent is forced to gamble to gain possession of the ball, opportunities for this kind of a shot will occur. It is the job of the offensive players to be alert in order to capitalize on all of these opportunities when they present themselves.

When a player passes from the center line toward the end line he should always cut toward the end line. This is a part of the penetration feature which always assures an open



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back-court area to which a player may cut to receive a pass. Likewise, if a player near the center line is guarded so closely that he is unable to receive a pass with safety, he should exchange places with a teammate nearer the end line and away from the ball. This movement will clear an even greater area near the center line. This is a highly important movement and is shown in Diagram 2. O1 is unable to pass to O2. Instead of crossing the court and permitting X4 and X5 to tie up the ball, O2 cuts toward the end line and screens for O3 who comes out to receive the pass from O1. There is practically no danger in this type of movement whereas a cross-court movement involves several hazards as has already been indicated.

The player who is to receive a pass should always be moving toward the ball as he receives it. After receiving the ball, he should come to a two-count stop in a low, crouched, well balanced, safety position so that the ball is well protected. The dribble should not be used except in a break for the basket or to get out of a tight spot when no pass is possible. The ball should be passed immediately after the completion of a dribble.

The ball should be kept moving. To permit a player to stand with the ball until he is forced to pass or dribble by reason of the movement of an opponent, is to destroy the team-play aspect of the keep-away game. It throws the timing of the movement of the players out of synchronization. Since timing is the most difficult characteristic to attain, the destruction of it should be avoided. If the ball is held by one player, the keep-away tactics soon become the efforts of one player. Some teams may have to depend on individual play of this kind but it should be used only as a last resort.

Finally, the ball should be kept away from all boundary lines. The side lines, end line and center line all play on the side of the defense. The player with the ball should never be closer than ten feet to any of these lines. If he is at least this far away he may move in any direction. There is opportunity for his teammates to cut on either side of him and at the same time be a safe distance away from the ball. Any time that a player with the ball finds himself close to any of the boundaries, he should pass immediately to a teammate. If this is not possible he should dribble away from the boundary line.

Implementation of these features into keep-away tactics by daily practice, first without opposition and then against opposition, will develop a

passing pattern that will be difficult to combat. A great deal of interest and lively competition can be developed by measuring the length of time each team on the squad can retain uninterrupted possession of the ball. A team which scores is permitted to retain possession of the ball.

While the offense is developing by

practice of this kind, the defense will also be strengthened. The writer found that this type of practice helped the play of his team more than any other practice tactics that he used. It certainly prepared his teams for forcing defenses to the extent that they welcomed this type of opposition more than any other.

## NEW BOOKS

**Football Kicking Techniques**, by Ken Strong and Emil Brodbeck. Published by McGraw Hill Book Company, Inc., New York. One hundred thirty-eight pages. \$3.00.

As Grantland Rice said in the foreword, "It is unfortunate that the kicking side of football has been unwisely sidetracked in late years," such has truly been the case. This book should go a long way toward changing that situation. With 127 topnotch photos, the two authors discuss among other things the end-over-end punt, the spiral kick, place kicking and drop kicking.

Every football coach should have one of these books for his kickers to study. The clarity of the pictures and text make this book readily understandable to the high school age student.

**The All-Sports Record Book**, by Frank G. Menke. Published by A. S. Barnes and Company, New York. Three hundred and twenty-six pages. \$5.00.

The author, Frank Menke, needs no introduction to the readers of sport books, having authored "The New Encyclopedia of Sports". This book is the ultimate in source material regarding past records of 88 various sports. It is hard to find a single statistic in the world of sports that is not covered in this worth-while addition to every sports library.

**Sport For the Fun of It**, by John R. Tunis. Illustrated by Johan Bull. Published by A. S. Barnes and Company, New York. Two hundred and forty-eight pages. Revised edition. \$3.00.

This book first published in 1940 is a handbook of information for archery, badminton, bicycling, bowling, deck tennis, golf, handball, horseshoes, lawn bowls, paddle tennis, roller skating, shuffleboard, skating, skiing, softball, squash racquets, table tennis, tennis and volleyball. In each sport, the origin, equipment, playing

area and rules are discussed. There is also a bibliography on each sport.

**Swimming and Diving**, by David A. Armbruster and Laurence E. Morehouse. Published by the C. V. Mosby Company, St. Louis, Missouri. Three hundred and two pages. Second edition. \$4.00.

This book has been prepared in the highly successful style of Bresnahan and Tuttle's book "Track and Field". The second edition covers the recently successful Japanese and Marshall of Australia type of crawl, arm stroke and leg kick. Newest conditioning and diet information is available along with a new chapter on conducting a dual or championship swimming meet.

**High Times**, by Nellie Zetta Thompson. Published by E. P. Dutton and Company, Inc., New York. Two hundred and fifty-three pages. \$2.50.

This book contains over 700 suggestions for various social activities such as banquets, informal dances, miscellaneous social affairs, parties and proms.

**The Whiz Kids**, by Harry T. Paxton. Published by David McKay Company, Inc., New York. One hundred and sixty-seven pages. \$2.50.

This book is the story of the Phillies and is written by the sports editor of the "Saturday Evening Post". Every baseball fan will want to add this book to his collection.

**Evaluation in Physical Education**, by M. Gladys Scott and Esther French. Published by the C. V. Mosby Company, St. Louis, Missouri. Three hundred and forty-eight pages. \$4.00.

Gladys Scott, professor at the University of Iowa and Esther French, professor at Illinois State Normal University have collaborated to produce a book that deals thoroughly with means and methods of testing in physical education.

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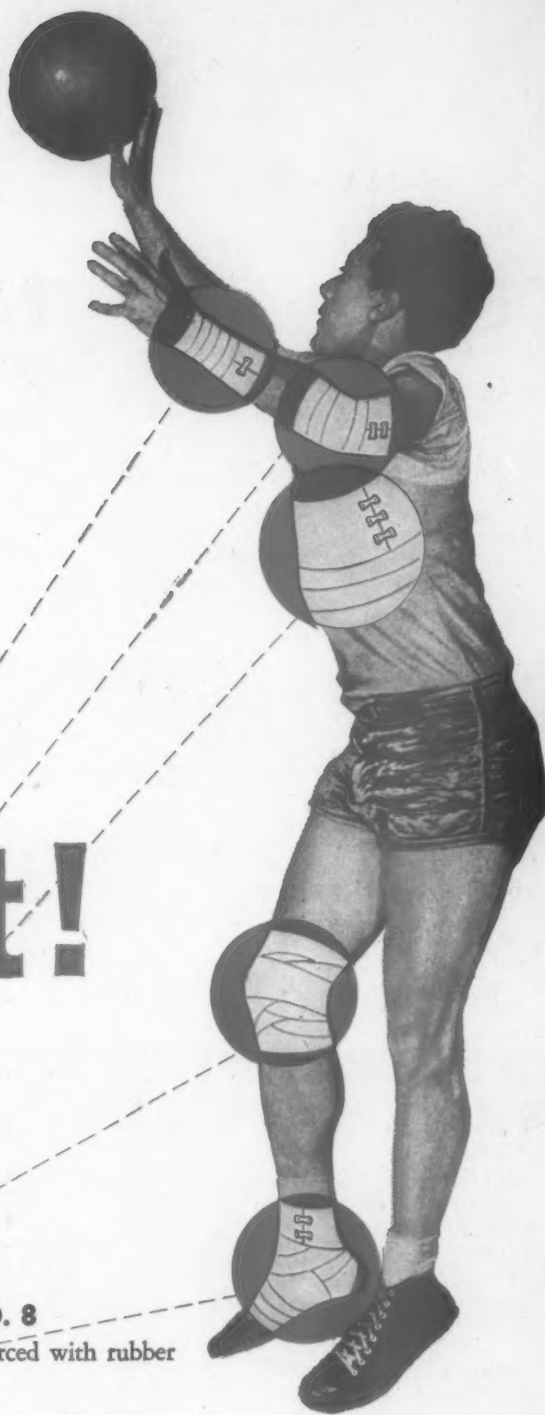


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# How To Beat The

By WESCOTT E. S. MOULTON



ANY advantage in hockey always lies with the defense because it is easier to thwart an attack than it is to control the puck and complete a successful scoring play. This is the chief reason why at least 85 per cent of all attacks in hockey fail to score.

Attacking plays should be practiced and polished until a team has confidence, skill and poise in executing them. Unlike football, where a definite offensive and defensive play is planned after each whistle, hockey resembles basketball in that plays must be fluid and executed on the move without the opportunity to stop and set up each one separately.

In order to operate successfully against a good defensive combination, it is vital to know and understand a team's style of play. A coach may accomplish this in several ways: by scouting the team; by talking with his own players who are familiar with them; by notes taken from previous games against the team and by observing them closely early in the game.

In analyzing the style of play of the defense, it is a good idea to learn the answers to the following questions:

- 1) Do they check at their own blue line?
- 2) Do they stand at their own blue line and fade back with the play?
- 3) Do they fade deep into their defensive zone before checking?
- 4) Does one or do both poke-check well?
- 5) Does one or do both body-check well?
- 6) Is one or are both easy to fake out of position?
- 7) Does one or do both use the flat-stick check?
- 8) Does one or do both slide out to smother shots or passes on one knee?
- 9) Is one or are both weak at turning quickly to either side?
- 10) Does the defense split often?
- 11) Where do they play when the puck is in the opposing defense zone? a) Do they play near their own blue line? b) Do they play inside their opponent's blue line? c) Does one man play up the ice and the other back near his own blue line? d) Do they both play near center ice?

The answers to the above questions will give a smart coach many opportunities to score.

When a player is carrying the puck all alone on a break-away against two defensemen, he should keep the following points in mind:

He should keep his eyes up and watch for a body check or other maneuvers, and movements by the defense.

He should start his circle early to keep the puck away and thus avoid a poke check by the defense.

He should pick up speed quickly as he circles the defense.

Illustration 1. The defense has retreated too deep into their goal to prevent the carrier from scoring on a shot taken just outside the defense. If possible, the defense should force a carrier to make his play farther out from the goal. Illustration 2. The defense has done a good job of forcing a long shot from far outside. The goalie has made the stop and the puck has rebounded to the right, but the angle was too small for the following attacker to score. Illustration 3. The defense has been caught on the side of the rink leaving an attacker open in front of the goal for a good shot. Illustration 4. The carrier has eluded the defense but has skated in too close to the goalie who smothers the puck. Illustration 5. The defense has tied up the puck-carrier, but inadvertently has left open a player behind the carrier who is in a good position to score. The defense must be alert to cover all open attackers.



# The Defense In Hockey

Hockey Coach, Brown University

If one defenseman turns too quickly to head him off, he should cut back suddenly and go by him on the inside.

After circling the defense, he should cut or swing in as quickly as possible to get in front of the goal.

Occasionally he should slide the puck between the skates of a defenseman, circle him, and then pick up the puck behind him. This maneuver is best tried late in a period when the ice is slow, thus preventing the puck from sliding too far.

He should push the puck slightly ahead of him as he circles to pick up speed and to keep the puck away from the stick of the defenseman.

He should carry the puck well away from the defenseman and, as he circles, protect it with his free arm and shoulder, his body and legs.

As he tries to circle the defense and finds he is headed off, he should stop short with the puck, pivot quickly away from the defense and cut fast for the goal.

If the defense fades deep in toward their goal, the player should slow down, carry the puck in as far as possible, then shoot low and hard to the open corner of the cage.

In order to split a defensive pair successfully, it is necessary for a player to make the opponents believe that he is going to circle them to each side. To do this he must approach them straight up the middle, using a bobbing shoulder motion and a rapid "babying" of the puck as though he is going to circle to both sides. With effective feinting (and this requires a considerable amount of practice) each defenseman will start turning to his outside early because he believes the player is going to try to circle him to the outside. At the last possible second, the player darts through the middle and in on the goal. This maneuver is usually successful only when well executed by a speedy, clever skater who has previously circled to the outside of each defenseman and thus has set up the play of "splitting the defense".

As the player approaches the defense, he should lean over as though he is going to shoot at the goal. As the defenseman on that side stiffens momentarily to stop the shot, the player suddenly puts on a burst of speed and circles the defense. This fake-shot play is more effective if he has previously taken one or two shots just as he approaches the defense.

If the end boards of the rink are solid and provide a good rebound, the player shoots the puck at them just

(Continued on page 47)

Illustration 6. The defense has allowed a carrier to come in too close to the goal. In this case, the carrier slowed down and shot for the open corner of the cage and the puck can be seen bulging the twine at the rear of the goal. Illustration 7. The attackers have shot the puck into the left corner of the rink. As the defense skates toward the puck they must be certain not to leave an open attacker in front of the goal. Illustration 8. The defense has done a good job of foiling this attack. Although the puck is in front of the goal, a defenseman is in position to retrieve it first. Also, two other defending players are in position to prevent any further attack. Illustration 9. The goalie and defensemen have co-operated to prevent a score. However, if the attacker had shot the puck sooner he might well have scored. The puck can be seen at the bottom of the goalie's skate and stick. Illustration 10. The defenseman is beaten on this play. He has allowed two attackers to get behind him and the carrier has just passed the puck forward. The two attackers near the cage have the goalie at their mercy and a score resulted.



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# The Sliding Zone Defense

By STAFFORD H. CASSELL  
Basketball Coach, American University

THE art of defense in basketball has been deteriorating during recent years. Great defenses have become the exception rather than the rule in the world's fastest sport afoot. The present-day trend is not to hold your opponent, but to outscore him. This theory has been fostered by fans who demand high-scoring games and coaches who do not spend sufficient time teaching defense. Teaching defense consumes more time than perfecting an offense. It takes greater concentration, aggressiveness, and conditioning to play defense than it does to play offense.

The controversial zone defense in basketball has had its growing pains under unfair and adverse criticism. Attempting to outlaw this type of defense is as absurd as trying to legislate against the dribble, or hook, or bounce pass. The hierarchy of professional basketball has passed a law to eliminate this phase of the game. It is not enforced. The professionals use all the best techniques of the zone defense, but they will not admit that they are employing any form of this "evil trickery."

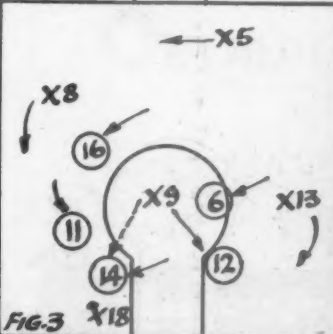
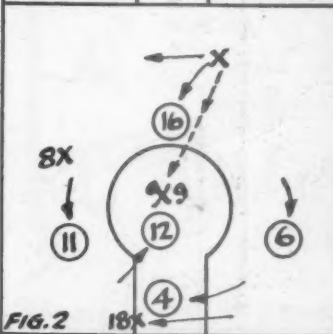
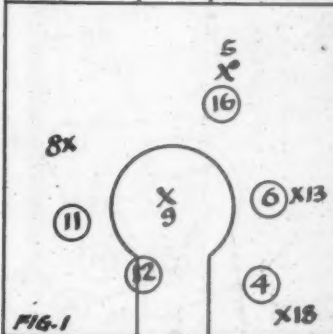
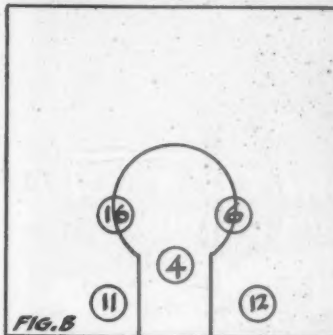
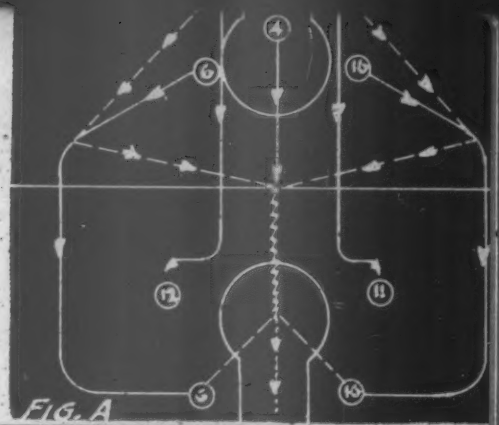
The modern zone defense employs many of the same principles as does the "sagging" or "floating" man-to-man defense that makes a series of switches. No coach of the zone will admit that it is impregnable or that it will win against all teams. The zone will throw the opposition off stride and place the pressure on the offense. This type of defense can operate against the opponent's weaker personnel and concentrate more adequately on the enemy's strength.

The following methods should be employed in teaching the zone defense:

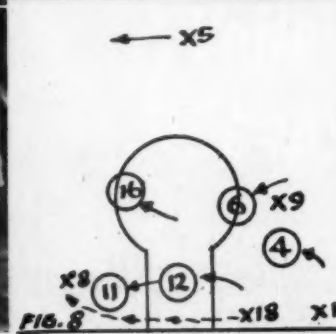
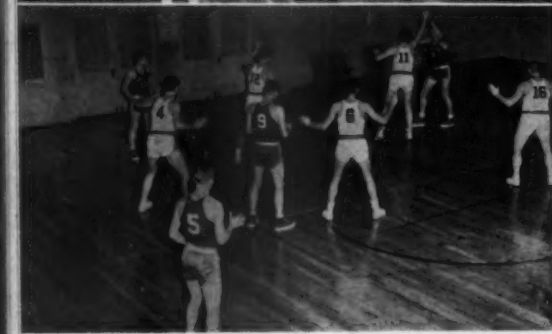
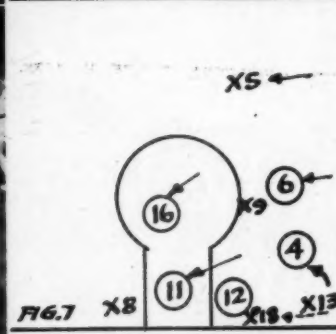
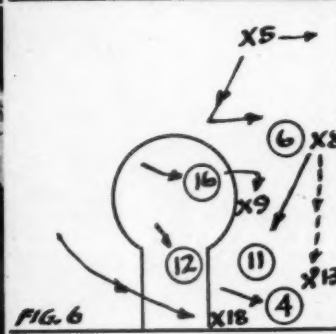
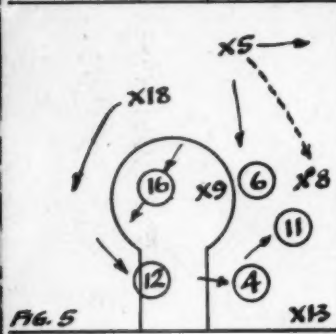
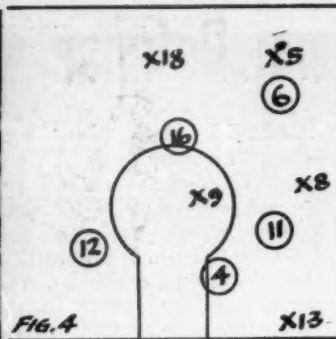
- 1) The players should be taught to focus their attention primarily on the ball, and secondly, should be aware by peripheral vision of the man or men in their area.
- 2) All five men should pivot, slide or switch with the movement of the ball.
- 3) The players should keep on their toes and not settle back on their heels.
- 4) It is important that the players talk constantly, so the man in the front line of defense is aware of the position and movement of the teammate in back of him. This technique will strengthen a defense immeasur-

ably and is a great morale-builder.

- 5) The boxer's stance is strongly recommended since it is difficult to dribble around or pass by. The defensive man may move in on the







offensive man who has the ball in a "cat-and-mouse" manner, and give the other four defenders time to place themselves in a position to intercept or formulate a stiffer barrier. Footwork is as important a fundamental in basketball as it is in boxing, and this type of stance offers the defense greater latitude, agility, and deception of movement.

6) When an attempt is made to block a shot the defensive player should move in as close as he possibly can either by using the boxer's glide or by jumping with the arm fully extended above the defensive man's head. This defensive maneuver is employed to force the shooter to make a split-second adjustment in the distance and direction of the arc. This adjustment gives a higher percentage of error in shooting.

7) The defense should be forced to pass the ball in the outer perimeter of the defense and anticipate and move with the ball. This requires constant practice. A moment of hesitation on the part of any one man may leave a big gap in a defense and permit an easy pass to be executed inside of it. All five defenders to be effective must move in unison on each pass and not commit themselves on fakes or feints.

8) After the ball has penetrated the outer perimeter of the defense every effort should be made to "smother" the man with the ball. The reason for this being he should not be permitted the privilege of freedom of movement, or an effective pass, or an easy shot.

9) The offense should not be permitted to render the defense ineffective by attempting to force the defense to stretch or extend themselves over too large a playing area.

(Continued on page 44)

**STAFFORD H. CASSELL** has had an interesting coaching career. Graduating from American University in 1936 he was appointed basketball coach the following year. In 1938 he was appointed athletic director as well. He resigned in 1942 to accept a similar position at Morningside College. He entered the service from this position. After the war he returned to American University where he coaches baseball and basketball as well as directs the athletic policies of the Washington, D. C., school. His basketball team last year won 23 while dropping only 7. Two previous articles on the zone appear in the October and November issues.

## Play Pattern

(Continued from page 22)

moves behind him. Two immediately passes to the pivot and cuts off the pivot. In the meantime 1 has cut off of 2 and also off the key-hole man. The pivot man can pass to either 1 or 2. Again we have the principle of passing and cutting behind.

These are a few of our many fundamental drills which are co-ordinated into one attack. We received a valuable piece of information at one of Paul Brown's football clinics. Brown said, "All practice sessions should be conducted under game time conditions," and we have adhered to it. Any new maneuver which is to become part of our attack is broken down into a fundamental drill.

Regardless of the style of attack used, a coach will be amazed at the success he will have if he makes his drills conform to his attack. This procedure not only develops the individual abilities of the players but also develops a team's offensive pattern.

## Out of Bounds Play

(Continued from page 20)

with much success. O1 takes the ball out of bounds. He passes to O2 close to the end line. O2 dribbles toward the free-throw line. Simultaneously O1 moves around the double screen set up by O3 and O4. O2 passes to O1 for a jump or push shot.

Diagram 6A. O1 takes the ball out of bounds. O2 extends his inside hand as a target for the pass and tries to get X2 to lean forward and to intercept the pass. If X2 leans forward, O2 uses a reverse turn and goes into the basket. An option to the play is shown in Diagram 6B. O1 passes to O2. O2 can shoot or pass to O1 who fakes and moves around O2 for a shot.

Diagram 7, shows a simple scissor movement. O1 takes the ball out of bounds. O2 starts to move forward slowly. O3 and O4 scissor on O2. Priority for the cut is set up in relation to the position of the ball.

Diagram 8. Here two lateral screens are used. O1 takes the ball out of bounds. O2 acts as a post and O3 runs his man into a screen. At the same time O5 screens for O4 who goes into the board.

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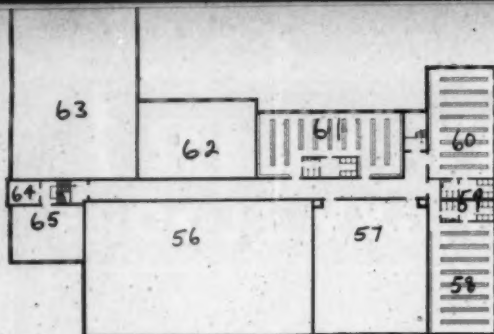
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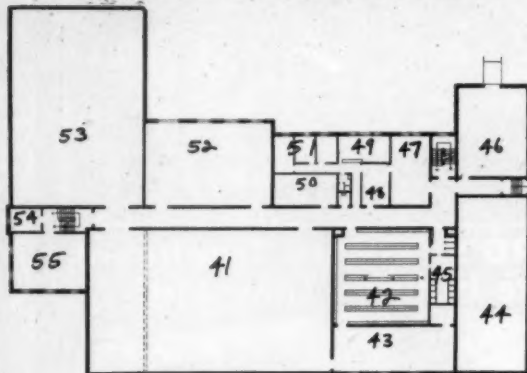
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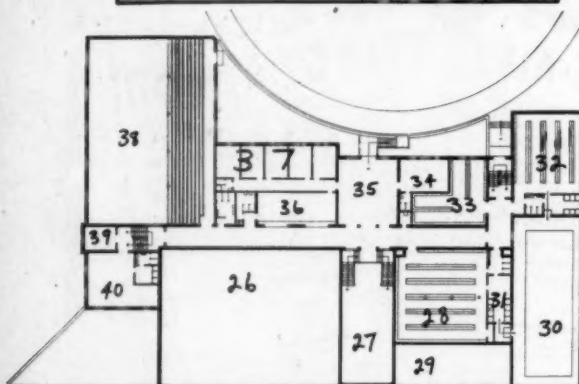
#### Fourth Floor

- 65. Conference room.
- 64. Office.
- 63. Upper part of gymnasium No. 3.
- 62. Upper part of corrective gymnasium.
- 61. Locker room.
- 60. Locker room.
- 59. Showers.
- 58. Locker room.
- 57. Wrestling room.
- 56. Upper part of gymnasium No. 2.



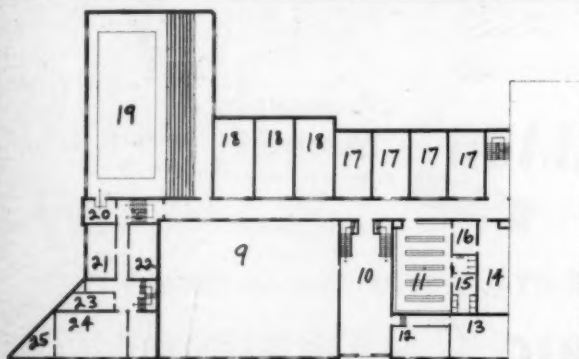
#### Third Floor

- 55. Boxing room.
- 54. Offices.
- 53. Gymnasium No. 3.
- 52. Corrective gymnasium.
- 51. Offices.
- 50. Golf practice room.
- 49. Physical education room.
- 48. Physical education, keys and towel room.
- 47. First aid and trainer's room.
- 46. Field stores.
- 45. Showers.
- 44. Upper part of pool.
- 43. Fencing room.
- 42. Locker room.
- 41. Gymnasium No. 2.



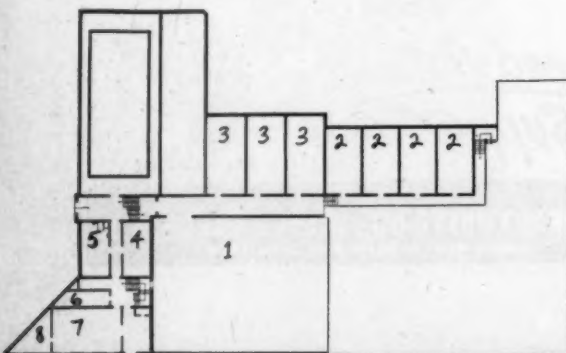
#### Second Floor

- 40. Faculty lockers.
- 39. Office.
- 38. Upper part of pool.
- 37. Coaches' offices.
- 36. Business office.
- 35. Lounge.
- 34. Director's office.
- 33. Locker room.
- 32. Locker room.
- 31. Showers.
- 30. Recreational pool.
- 29. Upper part of classrooms.
- 28. Locker room.
- 27. Upper part of entrance lobby.
- 26. Upper part of gymnasium No. 1.



#### First Floor

- 25. Lavatory.
- 24. Team rooms.
- 23. Storage room.
- 22. Team locker room.
- 21. Trainer's room.
- 20. Showers.
- 19. Pool.
- 18. Upper part of handball courts.
- 17. Upper part of squash courts.
- 16. Boiler room.
- 15. Shower room.
- 14. Pool equipment.
- 13. Classroom.
- 12. Classroom.
- 11. Locker room.
- 10. Entrance lobby.
- 9. Upper part of gymnasium No. 1.



#### Basement

- 8. Lavatory.
- 7. Equipment room.
- 6. Storage room.
- 5. Field storage and attendants room.
- 4. Equipment repair room.
- 3. Handball courts.
- 2. Squash courts.
- 1. Gymnasium No. 1.





One of the three double basketball courts.



Trophy room with stairway to lounge.



Another of the three gymnasiums.

# Lehigh's New Gymnasium

By **CHARLES J. MORAVEC**  
Lehigh University, Bethlehem, Pennsylvania

**W**HEN Lehigh University studied its student needs at the close of World War II, it became apparent that an improvement in athletic facilities was the first order of business. Historic Taylor Gymnasium, built in 1914 and planned for some 900 students, was inadequate. General renovation of the old structure was needed as well as an addition of major proportions.

Jens Fredrick Larson of New York City was summoned in the summer of 1948 as the architect for the new building to double facilities for physical education and intramural athletics on the South Mountain campus. Ground-breaking exercises were held the following October. Two years later, in October 1950, the new structure, built of brick and steel at a cost of \$800,000, was opened for use by more than 2700 undergraduates.

Features of the new building include a \$110,000 swimming pool with a seating gallery for 600 spectators, locker facilities for the student body and faculty members, a trophy room, boxing, fencing, and wrestling rooms, three double basketball courts, corrective exercise gymnasiums, and administrative offices for athletic coach-

es and officials. Financing of the building was made possible from funds secured through the Lehigh University Progress Fund.

Showpiece of the new gymnasium is the Myrl L. Jacobs Memorial Swimming Pool in honor of the late vice president of the Bethlehem Steel Company and a Lehigh graduate in



The Jacobs Memorial Swimming Pool.

1910. The pool measures 75 feet by 42 feet providing six 7-foot lanes. The capacity of the pool, which is white tile with brown lane markings, is 190,000 gallons. Its depth is 5 feet at the starting end and 13 feet at the diving end. There are two one-meter diving

boards, one three-meter board, and an underwater observation port be-

**Architect — Jens Frederick Larson.**

**Seats for Swimming Pool—**

**H. E. Stoudt & Sons**

**Diving Board for Swimming Pool — VanArsdale Lumber Co.**

**Filter System—Permutit**

**Lighting Equipment for Pool —Lightolier, Inc.**

**Wrestling Mats—Petersen & Co.**

**Plastic Covers for Mats—Petersen & Co.**

**Equipment In Corrective Gym—Petersen & Co.**

**Wall Mat In Boxing Room—Petersen & Co.**

**Equipment In Apparatus Gym—Fred Medart Products.**

**Lockers—Berger Locker Co.**

low the spectators' gallery which seats 600.

One of the six spacious locker rooms.



The corrective exercise gymnasium.



Wrestling room showing plastic mats.



Other features of the new pool include non-slip tiles on the end walls to permit fast turns, starting boxes at the shallow end, and handles imbedded in the stone for backstroke race starts. Modern ventilating equipment will maintain the temperature of the air at 70 degrees and the water at 78 degrees. It has glass-brick walls which eliminate glare from the sun. A built-in amplifying system is controlled from the coach's office at the far end of the pool. The walls and ceiling have been acoustically treated.

New wrestling quarters will hereafter be known as the Billy Sheridan Wrestling Room, in honor of the record of the present coach of Lehigh's wrestlers who have won the Eastern Intercollegiate Wrestling Association team title more times than any other of the sixteen member colleges. This section, measuring 71 feet by 61 feet, was made possible by a gift from several individuals. All four walls are lined with cork wainscoting to prevent injuries. The floor is covered with plastic wrestling mats 67 feet by 54 feet making a total of 3591 square feet of plastic mats. This leaves a 7-foot walk-way on the south side, and a 4-foot walk-way on the east side.

Adjoining the wrestling room are two modern sweat rooms — one dry

heat, the other steam — for conditioning purposes. Modern scales have been installed at the entrance enroute from the locker rooms.

A special corrective gymnasium, long-talked about and asked for by students, is 35 feet by 15 feet. This is being utilized specifically for students who need corrective exercises and personal instruction. Included in the equipment are plastic mats, chest weights, and a variety of exercising machines.

**WE** are indebted to Charles Moravec for this highly informative report on the new Lehigh Gymnasium, a gym that has received much favorable comment because of its all-around usefulness. Moravec is the sports publicity director for the Engineers.

The boxing room provides a facility missed by students for the 86 years of Lehigh's history. Modern in every respect, the room is 36 feet by 29 feet. It is equipped with a 22-foot floor-style boxing ring. A 4-foot plastic mat covers all four walls.

A new first aid room has been installed on the third floor where it is easily accessible to the various gym

courts and to the boxing room. It is fully equipped to handle first aid for all minor injuries.

The apparatus gymnasium, 57 feet by 18 feet, has rubber tile flooring and is equipped with chest weights, arm exercise machines, parallel bars, steel bars, and plastic mats.

Inside the entrance of the new building is an attractive trophy room, where awards won by Lehigh's intercollegiate teams are on display. This leads to a spacious lounge which is adjacent to the new business and ticket offices, the coaches' quarters and conference rooms.

Two classrooms were built off the trophy room. These are equipped with normal classroom equipment — writing chair desks, blackboards and motion picture projection equipment. In addition to being used as classrooms, these facilities will be open for student meetings, assembly rooms, and for skull practice of the various athletic teams.

A long-needed fencing room has been provided on the second floor. Measuring 60 feet by 22 feet, it is completely furnished for intramural as well as intercollegiate competition and is specially lighted.

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will have a locker room of their own. Measuring 45 feet by 27 feet, this is equipped with 62 lockers. Adjoining it are modern equipment rooms and a shower room.

Three conference rooms bank the physical education office which is 38 feet by 18 feet. In these rooms fraternity, dormitory, and town men may plan for their intramural competition and maintain records; coaches may hold discussions on various sports, and small classes may be held.

Bulletin boards and blackboards feature the equipment of the visiting team dressing room which is also furnished with 41 lockers and several shower rooms. The varsity team-room measures 45 feet by 33 feet; has 80 lockers, showers, bulletin boards, blackboards, and will be used primarily for the football, baseball and lacrosse varsity teams.

The new gymnasiums on the first and second floors provide over 7,000 square feet of space each for mass physical training programs. Here two basketball games may be played simultaneously. The walls have a cork wainscoting and the vaulted ceiling is acoustically treated.

Storage space for out-of-season equipment has been provided in one corner of the building, adjoining the track and practice fields.

## The Fast Break

(Continued from page 24)

fense, he stops rather than continues in to shoot or pass, regardless of his position or situation. This point is extremely important and also very difficult to teach, since most players have a tendency to get rid of the ball either by shooting or passing while still in motion. By stopping, when unable to shoot properly or pass off to a man definitely clear for a good shot, the dribbler is in an excellent position to pass off to the trailer, or if the defense drops off to cover the side men, to take his time and push a shot from within an area which is a high percentage zone for a stationary shot. The use of the two-hand chest bounce-pass is also stressed since in the majority of cases the ball can be bounced through and behind the defense while there is usually difficulty in throwing it over.

We change the drill slightly to prepare for the weak-side trailer (Diagram 2). The ball is thrown by the center man to one of the side men who then drives directly into the

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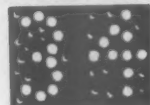
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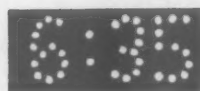
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middle. The principle that the ball should always be moved to the center is one of our standard rules. The original center man, 01, then swings to the side where he has thrown the ball and becomes the trailer on the play. This helps solve the question of timing since now we have 03 as our lead man cutting behind the defense on his side while 02 who is a few feet behind, is threatening the center. 01, trailing slightly behind on the weak side is in perfect position to cut behind the defense and receive a bounce-pass from 02 if the defense shifts on the first two men down court. The biggest problem here is the tendency of the center man to try and hit the first man through when forced by the defense to pass and thus disregard the trailer. Hence it is important that he stop if he is driving into an untenable position and wait for the trailer to come through. If the defense shifts to the trailer, 02 will be free to shoot or to pass to 03.

Our next drill is designed to make every man familiar with his fast-break assignment regardless of position and to place the break on a team level. Contact points have to be established so that when possession of the ball is achieved there is no hesitation in getting the break under way. This is important, for against a moving type of offense the defense will have to change positions frequently and thus will continually have different assignments in the break. Any hesitation on the part of the players in carrying out their tasks will defeat the break before it has a chance to get started.

In this drill, (Diagram 3) five men at a time take positions on the floor and the actual break gets under way when they recover a rebound from the defensive board. In order to be sure that a player does not always have the same assignment we line the squad up in Indian file on the side court and keep taking the first five men. Thus the players have a different position each time and the coach can move through the drill swiftly since there are always five more players ready to move into position.

In this system the two men farthest from the defensive board automatically become the forwards, and when there is reasonable certainty of possession, head down the side of the court for the offensive basket. The center man, in this case, 02, heads to the side of the rebound to establish the first contact point in the vicinity of quarter court. If the defensive guard, 05, takes the rebound

off the board facing that side, he would use 03 as the contact point rather than turning and looking for 04.

04, being on the opposite side of the rebound, drives toward the free-throw line where he establishes the second possible contact point. This point would be used when the rebounder faces the middle of the defensive zone as it saves turning and trying to throw to the outside. From the contact point, the ball is quickly relayed to the wing man who drives into the center, and the closest man heads down the side to become the trailer. The fourth man goes to quarter court to be in position to set-shoot if the break has failed and 05, who takes the rebound off, becomes the defensive guard.

This basic pattern is, of course, extremely flexible, depending upon the tactical situation, but it does serve as a system which enables us to get under way quickly and to become trailer conscious. We try to discourage the use of the long pass to the two forwards in most situations, since we have found there is greater percentage of error in pass completions and it causes the breaking men to hang back waiting for the pass when they should be moving. We run this drill until every man on the squad is familiar with every position, and the fast break is put into instant operation regardless of position.

Our most important task is to make the boys fast-break conscious so that the all-important seconds in our defensive area are not lost by indecision. The habit of protecting the ball off the defensive board by dribbling to the side was outlawed as the seconds consumed were fatal to the break. The habit of getting the ball up the floor by the surest, quickest and safest method must be instilled in every boy until it becomes second nature.

We practice a great deal using half the court and find that it helps the boys stay break conscious if we let them start the break when they gain possession during inter-squad scrimmages. The break must be stressed at all times as the squad will become mentally lazy if it is stressed only during certain portions of the practice sessions.

The proper use of the break is thus an intricate maneuver that is as complicated as any screen or pattern system. Once it is properly learned, however, it will pay off in higher scoring and increased enjoyment for the members of the team who love the wide-open style of play that the fast break creates.

## Basketball Offense

(Continued from page 26)

receive the ball or setting up screens on any of the defensive men.

The men in the weave try to gain an advantage by using moderate speed in the weave and then by changing pace and fast breaking to receive passes for scoring opportunities. They also try to maneuver the defense into running screens that will free a man for a scoring attempt.

The paths taken by the four men in the weave are shown in Diagram 5.

Diagram 6 shows the pass to the pivot with the men cutting and two men coming back on defense.

Phase 3 is the set-play part of the offense. Although there are definite assignments, there is enough flexibility to allow for some freedom of operation on the part of each member of the team.

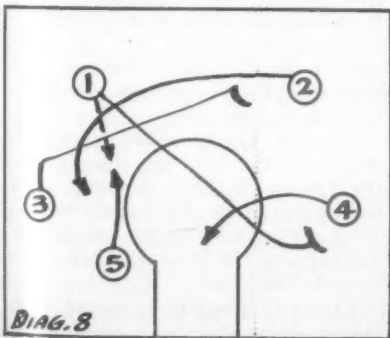
Diagram 7 is called our "scissors" play because of the movement of the men. In this play 1 passes to 5 and cuts by; 2 cuts on the other side; 3

**JAY McWILLIAMS** graduated from Penn State in 1937, after having captained the basketball team his senior year. From 1942 to 1944 McWilliams coached basketball at Pennsylvania State Teachers College at Indiana, Pennsylvania, and in 1945-46 was assistant coach in both football and basketball at V.M.I., reporting to his present duties at Alfred in 1947.

and 4 come out on defense. Five has the option of handing off to 1 or 2, dribbling in for a shot, or passing out to either 3 or 4.

Diagram 8 finds the pivot man on the same side of the floor as the man in possession of the ball. In this play 1 passes to 5 who breaks out to meet the pass. One sets an inside screen

(Continued on page 46)



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## The Sliding Zone Defense

(Continued from page 36)

10) When a shot is attempted all five men should fall back to cover the bankboard in a well-organized pattern as is shown in Figure B.

The figures will show the fundamental movements of the sliding zone defense against the two most used offenses; the tandem and the over-loaded. The proper coverage of the bankboard and the method of moving the ball by the fast break into the offensive territory is shown in Figure B. The set-up of the zone affords an excellent pattern to be used in recovering the ball on rebounds. The three tallest men are nearest the bankboard, and the shorter men are in a position to recover tapped or spilled balls. The elbows should be extended to keep the opponent away from the basket and to give a player more space to jump. The two outside men are in a good position to spread out and go down the sideline on a fast break. The offensive pattern for the fast break is shown in Diagram A.

Twelve and 11 trail 4 down the center; 6 and 16 fan out and run for the corners and break into the basket from their respective corners. Four stops at the free-throw line. Four may pass to either 6 or 16 or he may shoot. Eleven and 12 come to the front of the free-throw circle and fan out for a pass. If 4 has no opportunity for a shot he will pass to the men breaking for the basket. When neither 11 nor 12 have an opportunity to shoot they should return the ball to 4 and scissor or criss-cross off the post while 6 and 16 come out to take the positions of 11 and 12.

It is evident from the illustrations and accompanying diagrams that the sliding, switching, or shifting zone cannot be designated as one set type of zone defense. The zone is flexible, versatile, and pliable. The offense will determine the defensive patterns. In the figures the 3-2, 2-3, 2-1-2, and the T or 1-3-1 are employed.

The arms are not fully extended except when the man moves in on the man with the ball. This stance is referred to as the boxer's stance. The boxer's stance is not as tiring to the player, gives better balance, and makes the size of the men deceptive. The defensive men in these figures average 6 feet, 3¾ inches in height and 207 pounds in weight. The height of the members of the offensive team averages 6 feet, 3 inches.

All defensive men face the ball and turn or pivot with the path of the pass or shot. The boxer's glide or side-step is used. They can get better rhythm and more floor coverage with this technique.

Series 1, 2, and 3 show the slides or switches used against the tandem type of attack.

Figure 1. Five, the best set shot and outside feeder, is passing the ball to the post-man, 9, who is an excellent jump shot and a quick, clever inside-passer. The defensive man, 12, straddles the opposite foul lane line as long as the ball is in the opponent's possession in front of the defensive perimeter. If the defensive man, 6, is guarding the man with the ball the defensive man, 12, would straddle the other foul lane line. The "quarterback" of this type of zone is the middle or center back line-man, 12.

Figure 2. The ball is passed to the pivot, 12 moves in on the flight of the ball to cover. Four moves to the foul lane under the basket. Six and 16 pivot with the ball. Eleven slides in toward the basket but not deep.

Figure 3. The ball has been passed to the man under the basket. Four slides to cover the ball. Twelve switches from the free-throw line to the opposite side of the bankboard. Eleven moves deeper and 6 and 16 tighten the defensive area. All five men face the man with the ball.

Figures 4, 5, 6, 7, and 8 show the slides or switches of the zone against the "over-loaded" pattern of offense.

Figure 4. The defensive set-up is a 3-back 2-out zone when the play starts with the back center man, 4, straddling the nearest foul lane line to the defensive man, 6. Sixteen is in a position to intercept the ball if it is passed to the pivot, or to pick the man up with the ball if he attempts to dribble to his right, or cover any pass to his respective area. If the ball is passed to the pivot man, 4 would cover him and 12 would slide under the basket. Sixteen would then slide to the opposite side of the free-throw line.

Figure 5. Eleven moves to cover the man with the ball. Six slides toward the free-throw circle. Sixteen moves to the center of the free-throw line. Four slides on a straight line between the ball and the basket. Twelve comes into the foul lane.

Figure 6. The ball is moved to the corner. Four slides to cover the ball.



Eleven pivots with the direction of the pass and switches with a boxer's glide on a straight line toward the basket. This avoids a quick pass into the pivot. Six slides over to cover the man 11 was guarding while in possession of the ball. Twelve slides a little deeper in the free-throw lane and 16 comes to this side of the free-throw circle.

Figure 7. The ball is passed from the corner into the man near the bankboard. Twelve slides to cover the ball. Eleven slides through to the opposite side of the basket. Six moves parallel with the ball on the back base line. Sixteen moves deep in the center of the free-throw circle. Four pivots and slides in with the movement of the ball.

Figure 8. The ball is passed from one side of the bankboard to the man coming in on the opposite side of the bankboard. Eleven slides over to cover the ball. Twelve returns to the free-throw lane under the basket. Sixteen moves over to a position parallel to the ball on the base line on his side of the court. Four moves out and 6 moves deeper in the free-throw circle.

A good zone will be aggressive and force the offense to make mistakes. The weak passer and player with "dribble-itis" will discover that it takes team play to defeat a team defense. One man cannot defeat five.

Constant practice of the fundamental slides in the zone is necessary for continuity. The fundamentals or tools are to be employed intelligently and the non-essential movements should be eliminated in order to have a tightly-knit unit. Simplicity in coaching techniques eliminates confusion in the minds of the players. We know where there is less movement and the situation is made clear there is less chance of individual and team error. Each movement, pivot, slide, switch, glide, or stance should be carefully analyzed and clearly explained and/or demonstrated. A zone will be as strong as its weakest link.

## Stopping The Pivot

(Continued from page 18)

4. Teach the front guards how to "scissors" successfully and yet not let the offensive man in the front line get good set-shots.

5. Teach the floaters how far to slide in order to help in team defense, and yet not "over-slide" so that they let out men to get good set shots on the sidelines.

6. Teach good blocking-out and defensive rebounding by all the players.

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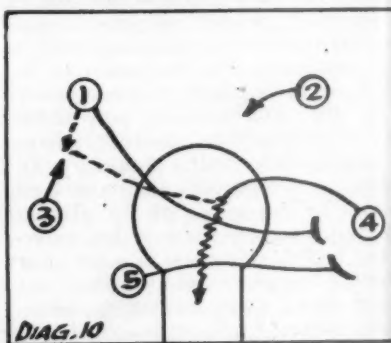
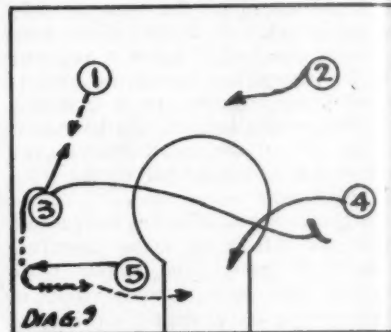


## Basketball Offense

(Continued from page 43)

for 4; 3 sets a screen for 2. Pivot 5 looks for 4 first. If 4 is not open, he looks for 2 cutting on the other side. Proper timing of screens and cutting is vital.

Diagram 9 shows a play that worked rather successfully for us in quite a few of our games last year. The signal for the pivot man to break for the corner is the fact that the front-line feeder does not follow his pass to the man down the side. Our quarterback or playmaker often sets up this play. One passes to 3 but remains back as a safety man; 5 breaks for the corner. Three passes to 5 then



goes across court and sets a screen for 4. Five has the option of passing to 4, if he is open, driving for the basket on a dribble, or passing out to the front court to 1 or 2.

Diagram 10 illustrates our "double screen" play. In this particular play the pivot, 5, helps set a double screen with 1. One passes to 3, then 1 breaks to form the screen. Five simultaneously moves into position. Two moves into position to receive a pass-out if 4 does not get clear. If 4 is clear, 3 will pass to him and follow his pass.

The four set plays shown in Diagrams 7 to 10 are augmented by the guard-around sequences in order to give a varied attack.

## Defense In Hockey

(Continued from page 33)

before he reaches the defense and then speeds up, circles the defense, and gets the rebound out in front of the goal. He should be sure to shoot the puck well away from the cage so that the goalie cannot intercept the rebound. The player should shoot the puck low so that it hits the baseboard for the greatest amount of rebound.

When there is a two-man attack against two defensemen, the defense usually will not body-check unless they play a man-to-man style of defense. The following maneuvers provide good chances for scoring.

The puck-carrier should pass the puck out to his wing as he approaches the defense.

The carrier should swerve in toward one defenseman and then pass the puck out to his wing who circles the defense.

The carrier should slow down at the defense and pass the puck through to his wing who has circled the defense.

The player should draw the defense to one side of the rink and pass to his open wing who may be ahead or to one side of him.

He should use the drop-pass to his wing after he has succeeded in drawing the defense to one side of the rink.

The player should use the cross-over pass to his wing who has skated in front of him toward the center of the rink. As soon as he makes this pass he cuts behind the wing to the outside and is ready to receive a pass from him. This cross-over pass is confusing to a defense and will often catch them napping or off-balance.

The change-of-pace pass should be used when the carrier slows down just inside the attacking zone as he reaches one defenseman. His wing on that side puts on a burst of speed and starts circling the defense. The carrier then passes the puck diagonally ahead to his wing who is now behind the defense and ready to cut in front of the goal for a score. The use of the flip pass over the stick of the defenseman will often provide scoring opportunities in this situation.

When there is a three-man attack against two defensemen, the defense ordinarily will not attempt to body-check. The following plays are often effective in this situation:

1. The carrier should skate straight down the center of the rink and pass to either wing just before he reaches the defense. This play is more successful if the carrier fakes to one wing and passes the puck to the other.

2. The puck-carrier, after crossing the attacking zone line, should slow down and pass the puck through the defense to one of his wings who has circled behind the defender.

3. The carrier should draw the defense to one side of the rink, inside the attacking zone, and then pass the puck diagonally ahead or laterally to one of his wings.

4. The player should use the cross-over pass to one of his wings as explained above.

5. The change-of-pace pass should be used as explained above.

6. The carrier should draw the defense to one side of the rink inside the attacking zone and, if headed off, stop, pivot around away from the defense and then pass to an open wing or shoot at the goal.

7. As he crosses the attacking zone line, he shoots the puck into the corner or at the base of the backboards and has a wing skate in quickly, pick it up, and pass it out.

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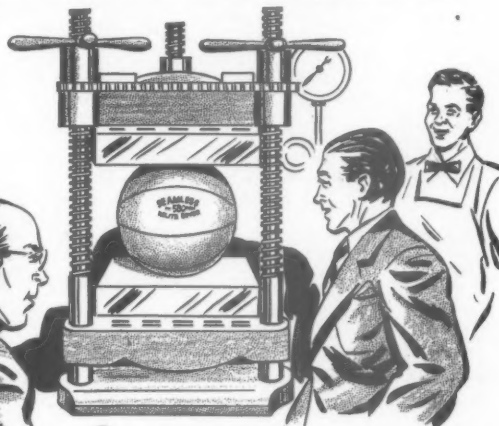


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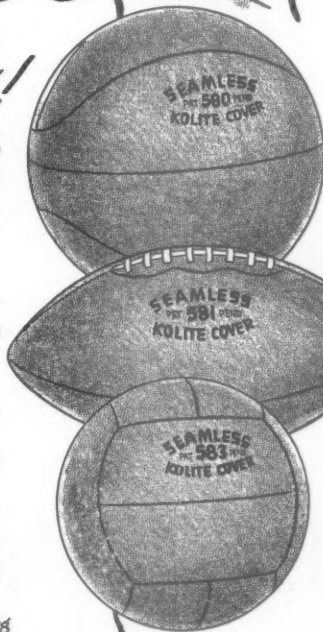
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